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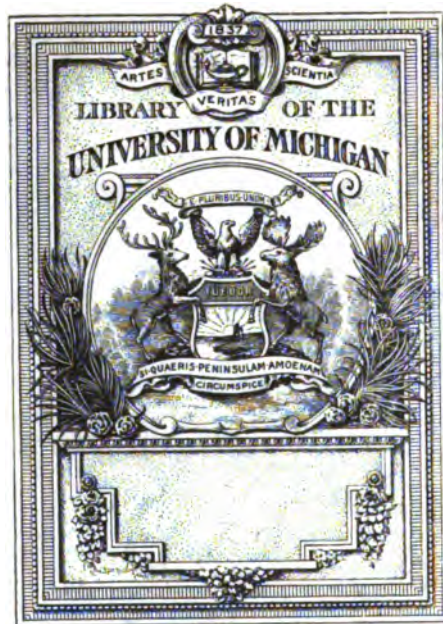
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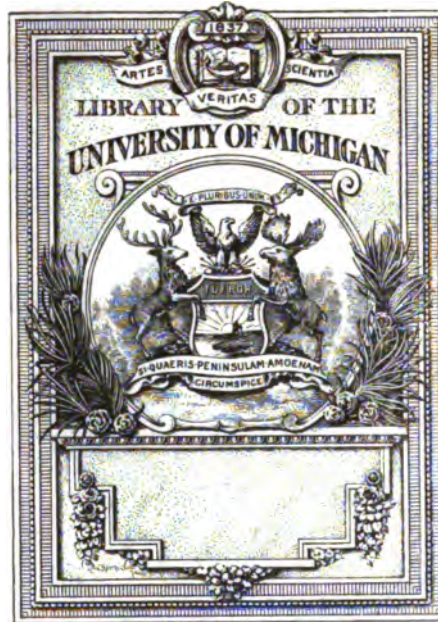
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Music

M

C. 1. 2

H. 1. 4

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BY

W. H. NEIDLINGER.

ENTERED AT STATIONERS' HALL, LONDON.

EARTH, SKY, AND AIR IN SONG.—BOOK TWO.

E-P 1

transfer to
Music
2-11-15

PREFACE.

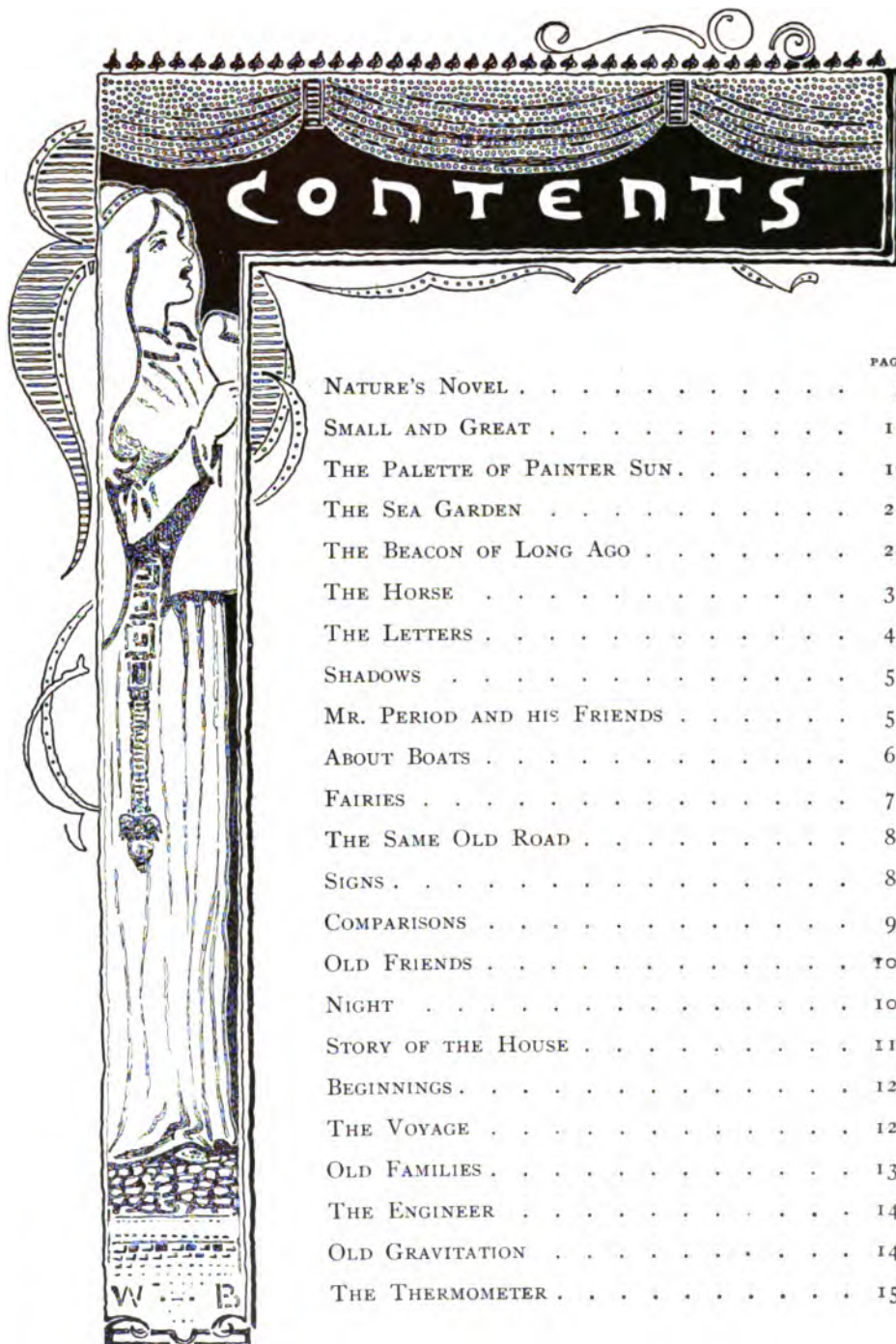
THIS series of books is presented in the hope of aiding the youth of our country to form the habit of observation of Nature, than which there is no greater power for education. The series consists of two volumes, Book One and Book Two. It is recommended that they be taken up in the order indicated, though each book is independent of the other.

It has been my endeavor in writing the words of these songs to use the child's language, and to recognize the child's sense of humor, which seems to me of great importance. In the music I have tried to adhere naturally to the elocutionary expression of the text.

It is impossible to give satisfactory directions as to the manner in which songs are to be sung ; but if teachers and others who may use these books will bear in mind the above fact and allow the children to sing the words as they would read them, taking all the liberties necessary for the elocutionary expression of the text, the best results will, I am sure, be obtained.

If these songs be accepted as educational, Mr. Bobbett's pictures must rank with the songs themselves as a necessity. It is therefore to be hoped that, wherever the songs are used, each child may have a copy of the book. This form of illustrated song is educational as a *whole*, and the song should not be separated from its illustration.

W. H. NEIDLINGER.



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EARTH, SKY, AND AIR IN SONG.

Nature's Novel.



Briskly. *mf*

1. Through

mf

time to come, as in a - ges past, There'll

be a book each year, To tell a tale of most won-drous worth, Though

few will read, I fear; And yet, as nov-el or his-to-ry, To

teach or to a-muse, There'll be no book in the field of art That

you might bet-ter choose. . . 'Tis Na-ture's book, and if

mp more slowly.

dim. rit. mp

you will read, You'll find this won - drous tale . . Will cause the mem-'ry of

The first system of the musical score. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The melody includes a crescendo marking 'cres.' above the final measure. The piano accompaniment consists of chords and single notes, with some measures marked with an 'x'.

oth - er books Be - fore its light to pale, to pale. For

The second system of the musical score. The vocal melody continues with a decrescendo marking 'dim.' and a ritardando marking 'rit.' above the final measure. The piano accompaniment also features 'dim.' and 'rit.' markings. The system ends with a repeat sign.

you will see that 'most all the rest But im - i - tate this one; . . . And

The third system of the musical score. The vocal melody includes a crescendo marking 'cres.' above the final measure. The piano accompaniment also has a 'cres.' marking. The system ends with a repeat sign.

e - ven then you will sure - ly find The work not so well done. . .

The fourth system of the musical score. The vocal melody concludes with a final note. The piano accompaniment also concludes with a final chord. The system ends with a double bar line and a 4/4 time signature.

Nature's Novel.



mf

2. Each
3. And

mf

mf

day a page, and each month, you'll find Will
all who wise - ly will read this book Each

make a chap - ter rare; And il - lus - tra - tions too, you'll see, All
year as it comes out, Will learn the se - cret of ma - ny things, And



made with great - est care. But best of all, you may read this book When
what the world's a - bout. So if you read it each day you live, And



you're at work or play, When rid - ing, walk - ing, or stand - ing still, Each
learn to know it well, You'll find it eas - y to learn all else That

mo - ment, ev - 'ry day. The char - ac -
oth - er books may tell. 'Tis ver - y

ters that are in the book Each year are just the same; . . But still, the
eas - y to learn to read; Be - gin with ear - ly spring, . . And as the

Nature's Novel.

11

rit. dim.

treat-ment is all so fine, The book is nev - er tame; . . . In
sto - ry is slow - ly told, Just fol - low ev - 'ry - thing; . . . And

rit. dim.

cres.

fact, an au - thor who does this well, An add - ed beau - ty lends, . . Each
if, when you have read vol - ume one, Some mys - ter - ies re - main, . . Just

cres.

D.S.

vol - ume brings us a - gain in touch With ma - ny val - ued friends. . .
read the next, and you'll sure - ly find That Na - ture will ex - plain. . .

D.S.

Small and Great.



With repose.

f mp ff mp rit.

mp cres.

Do you ev - er think, when you see a flow'r, Of the seed that gave it birth;

In time. mp cres.

Small and Great.

13

mp *cres.* *rit.*

Of the a-corn small, when you see the oak, With its roots deep down in earth!

p *In time.* *cres.*

Or of springs that make the big riv - er flow To the far - off roll - ing sea;

In time.

mp *rit.*

Or of clouds that bring us the show'rs of rain, So that those same springs may be!

mp *rit.*

p *In time.* *cres.*

In the long a - go, where the big town stands There was once a cot - tage small;

In time.

Small and Great.

mp *rit.*

And from that small house of the pi - o - neer, Grew the town with chim-neys tall.

mp *rit.*



p

Ev - en big New York, with its bus-tling crowd, Was at first just such a place;

p

Small and Great.

15

cres.

And what's still more strange, all the peo - ple there Came from quite an - oth - er race.

cres.

f *mp* *ff*

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "And what's still more strange, all the peo - ple there Came from quite an - oth - er race." The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The score includes dynamic markings: *cres.* (crescendo) above the voice staff and below the piano staff, *f* (forte) below the piano staff, *mp* (mezzo-piano) below the piano staff, and *ff* (fortissimo) below the piano staff. The piano part features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes.



The Palette of Painter Sun.



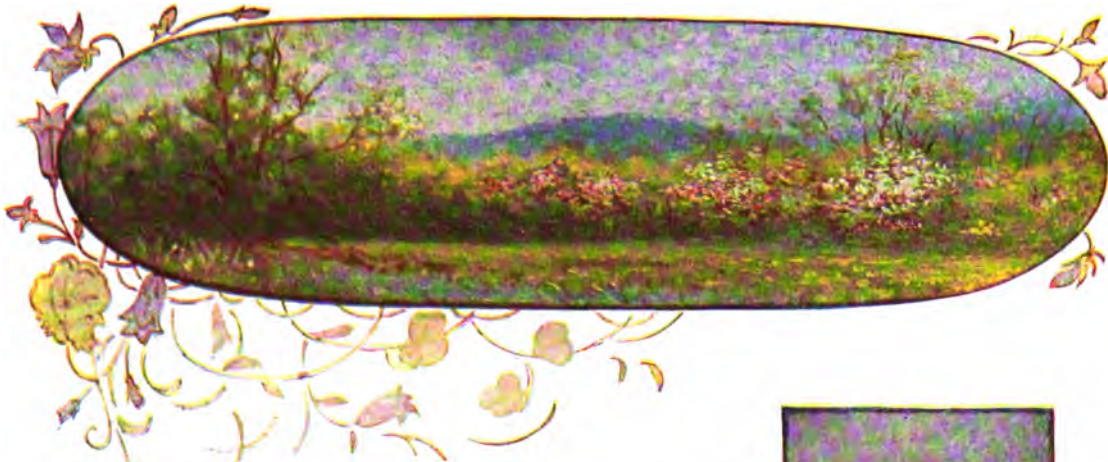
With dignity. *mp*

1. When
2. He's

f *mp*



Sun the Paint - er goes to work, On his
ver - y care - ful of this store, And he



pal - ette are col - ors three;— He
nev - er will waste a bit; So

first gets yel - low from his light, And some
when of one he wants some more, He will



The Palette of Painter Sun.

The Palette of Painter Sun.

19

myr - tie and hare-bells too, And puts some back in - to the sky That all

win - ter has been less blue; And then he mix - es some of it With the

yel - low that's in his light, To get the ten - der, soft light green That makes

spring such a pret - ty sight.

The Palette of Painter Sun.



And then from earth he

takes some red, Which he

mix - es with yel - low light, To

paint the or - an - ges and squash With an or - ange that's won-drous bright. But

The Palette of Painter Sun.

21



when he mix - es blue with red, He will then have a pur - ple

too, And this you see he real - ly needs, There is much that it has to

do. For there are grapes and plums to paint, And the pur - ple he needs for

The Palette of Painter Sun.

all; He al - so needs it for the haze That we see o'er the moun-tains

This system contains the first line of the song. The vocal melody is written on a single treble staff. The piano accompaniment consists of two staves: a right-hand staff with chords and moving lines, and a left-hand staff with a simple bass line. The key signature has one sharp (F#).

tall. And then the woods we see near by Are all tinged with the pur - ple

This system contains the second line of the song. The musical notation follows the same format as the first system, with a vocal melody and piano accompaniment in the same key signature.

too, And so per - haps he'll need this most Ere his work for the year is

This system contains the third line of the song. The musical notation continues the melody and accompaniment from the previous systems.

through. And thus the paint - er Sun goes on Mix-ing col - ors from year to

This system contains the fourth line of the song. The musical notation concludes the phrase shown on this page.

The Palette of Painter Sun.

23

year; And were it not for his good work, All the

world would be rath - er drear. From year to year his

col - ors last, They are stored in the earth and sky, And

yel - low light that comes from him, As he shines on us from on high.

The Sea Garden.



With strong rhythmic swing — not slow.

Per -

mf R.H. 3 2 3 4 5 3 3 3

Ped. * *Ped.*

haps the big - gest gar - den in the world . . Is

mf

in a place where we shall never be, . . . Un - less we learn the div-er's cu-rious

The first system of the musical score for 'The Sea Garden'. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: 'in a place where we shall never be, . . . Un - less we learn the div-er's cu-rious'.

trade, . . . And go be-neath the wa - ters of the sea; . . . For

The second system of the musical score. The lyrics are: 'trade, . . . And go be-neath the wa - ters of the sea; . . . For'.

there you'd find the gar-den that I mean. 'Tis full of beauties, rich beyond com -

The third system of the musical score. The lyrics are: 'there you'd find the gar-den that I mean. 'Tis full of beauties, rich beyond com -'.

pare: . . . A park, o'er-grown with trees and grass and flow'rs, And

The fourth system of the musical score. The lyrics are: 'pare: . . . A park, o'er-grown with trees and grass and flow'rs, And'. The word 'cres.' (crescendo) is written above the vocal staff and below the piano staff.

The Sea Garden.

rit. *mf*

ma - ny kinds of hous - es, too, are there. Its plains and hills are

rit.

much like ~~those~~ we know, And yet 'tis dif-f'rent, too, this o - cean ~~bed~~, . . For

accel.

you would find no brooks nor streams like ours, Be-cause all wa - ter there is o - ver -

accel.

rit. *In time.*

head. . . But then, there are so ma - ny oth - er things, We

rit. *In time.*

The Sea Garden.

27

rit.

should not miss a riv - er nor a lake, . . . If we could on - ly go be-neath the

rit.

dim.

sea, . . . And in that wondrous gar-den ram-bles take. . . Such

In time.

pal - a - ces of cor - al and of pearl . . . Are nev - er found in a - ny oth - er

In time.

land; . . . The walls are hung with rich - est col - ored lace, . . . The

The Sea Garden.

floors are all of shin - ing sil - ver sand, A -

nem - o - nes like big chrys - an - the - mums, In great pro - fu - sion, add more beauty

still; I'd like to be a fish a lit - tle

while, . . . And wan - der thro' that won - drous park at will. . .

cres.

cres.

rit.

rit.

dim.

dim.

The Beacon of Long Ago.



Quietly. *mp*

The

mp *mp*

A musical score for the piece 'The Beacon of Long Ago.' The score is written for a piano and voice. The piano part is in 4/4 time and features a melody in the right hand and a bass line in the left hand. The voice part is in 4/4 time and features a melody in the right hand. The score is written in G major (one sharp) and 4/4 time. The tempo is marked 'Quietly.' and the dynamics are marked 'mp' (mezzo-piano). The score is divided into two systems. The first system contains the first four measures of the piano and voice parts. The second system contains the next four measures. The piano part ends with a double bar line. The voice part continues with a final measure.

The Beacon of Long Ago.

mar - i - ner of old, when he sailed the sea, Looked to find his bea - con

clear; And when he saw the star in the North-ern sky,

Straight he laid his course, and the bea - con high Looked down, looked down,

Peace - ful and calm. Ma - ny were the ships of the old - en day,

The Beacon of Long Ago.

31

rit.

Toss-ing in the storm when they'd lost their way, Which were saved at night, When with

rit.



dim.

stead-y light The star looked down, The star looked down,

dim.



p

Looked down, looked down, Peace-ful and calm. So

p

In time.

when you gaze at night on the star-ry sky, Look to see the bea-con clear;

In time.

M 70 U

The Beacon of Long Ago.

33

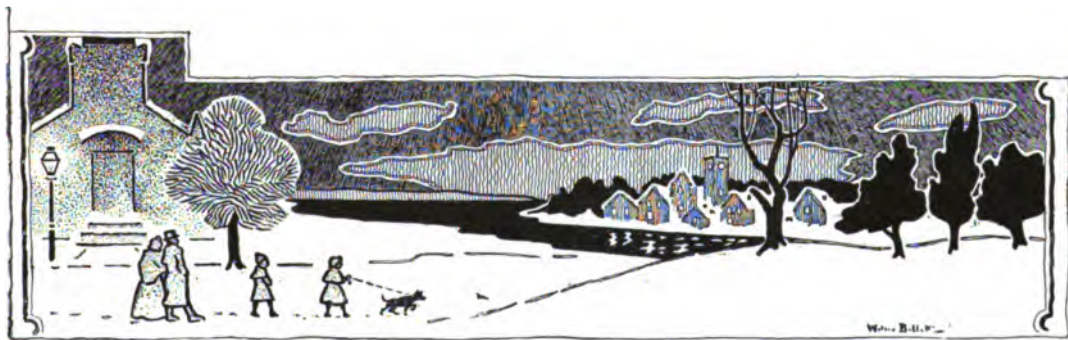


cres. *accel.*

Just be - yond the stars of the bright Great Bear You may see it still, as it

cres. *accel.*

Musical notation for the first system, featuring a vocal line and piano accompaniment in G major. The vocal line includes the lyrics "Just be - yond the stars of the bright Great Bear You may see it still, as it". The piano part consists of chords and single notes. Dynamics include *cres.* and *accel.*



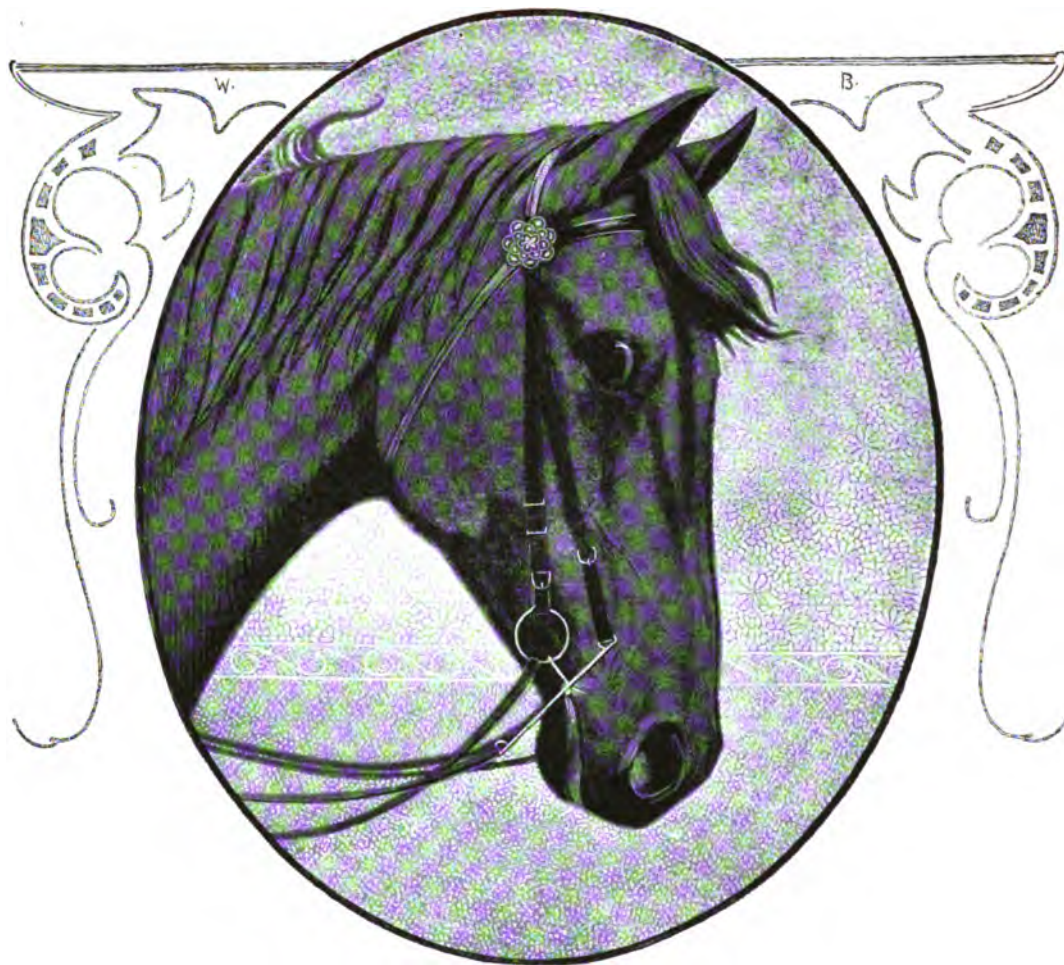
rit. dim.

sails up there, Look down, look down, Peace - ful and calm.

rit. dim.

Musical notation for the second system, continuing the vocal and piano parts. The vocal line includes the lyrics "sails up there, Look down, look down, Peace - ful and calm.". The piano part continues with chords and single notes. Dynamics include *rit. dim.*

The Horse.



Cheerfully. *mf*

Let's sing a song a -

A musical score for a song. The top staff is a vocal line in 4/4 time, starting with a rest for four measures, then a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The bottom staff is a piano accompaniment in 4/4 time, starting with a half note G3, a half note F3, a half note E3, and a half note D3. The piano part continues with various chords and single notes, including a half note C4, a half note B3, a half note A3, and a half note G3. The score is written in a simple, clear style with a key signature of one flat and a time signature of 4/4.

The Horse.

35

bout the horse, Who, down through the a - ges past, Has been our faith - ful,

This system contains the first line of music. It features a vocal melody on a single treble staff and a piano accompaniment on grand staves (treble and bass). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: 'bout the horse, Who, down through the a - ges past, Has been our faith - ful,'

will - ing friend, And will be un - til the last. The au - to - mo - bile,

This system contains the second line of music. The vocal melody continues on the treble staff, and the piano accompaniment continues on the grand staves. The lyrics are: 'will - ing friend, And will be un - til the last. The au - to - mo - bile,'

some be - lieve, Will drive this good friend a - way, But to my mind, that

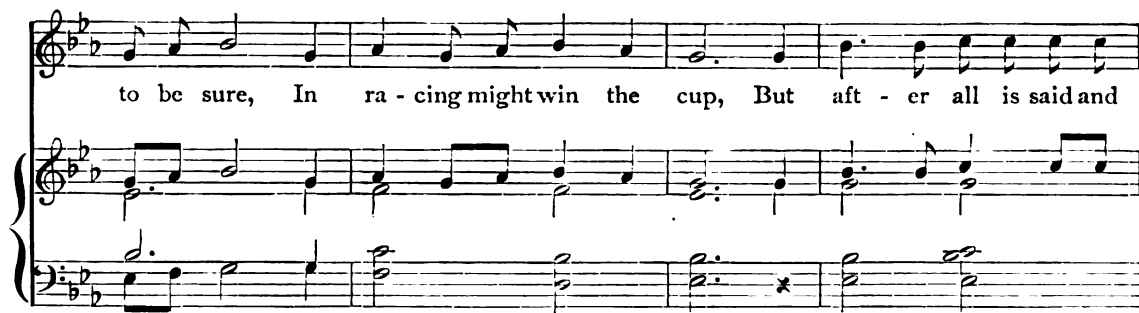
This system contains the third line of music. The vocal melody continues on the treble staff, and the piano accompaniment continues on the grand staves. The lyrics are: 'some be - lieve, Will drive this good friend a - way, But to my mind, that'

time will - be A ver - y far dis - tant day. The au - to - mo - bile,

This system contains the fourth line of music. The vocal melody continues on the treble staff, and the piano accompaniment continues on the grand staves. The lyrics are: 'time will - be A ver - y far dis - tant day. The au - to - mo - bile,'

The Horse.

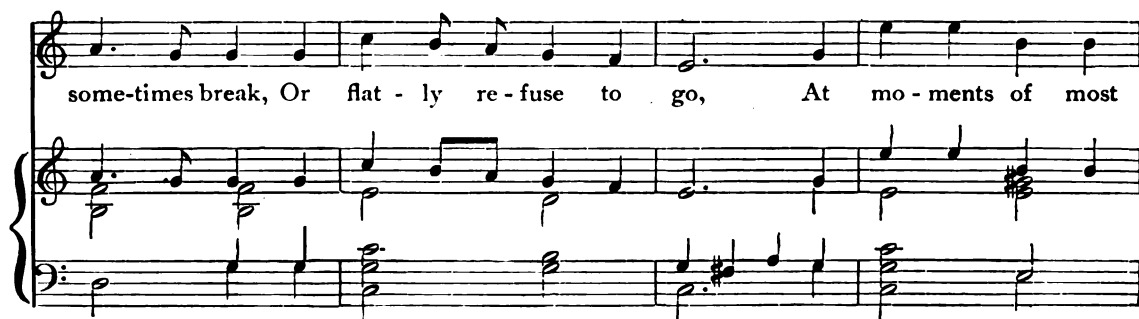
to be sure, In ra - cing might win the cup, But aft - er all is said and

The first system of the musical score for 'The Horse'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time, with a melody that starts on a half note G and moves stepwise. The piano accompaniment has a treble and bass staff. The treble staff has a melody that mirrors the vocal line, while the bass staff provides a harmonic accompaniment with chords and single notes.

done, 'Tis on - ly a toy grown up, And like a toy will

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment continues with a similar harmonic structure.

some-times break, Or flat - ly re - fuse to go, At mo - ments of most

The third system of the musical score. It continues the vocal and piano parts. The vocal line ends with a long note. The piano accompaniment also ends with a long note.

ur - gent need, For some cause that does not show.

The first system of the musical score for 'The Horse'. It features a vocal melody on a single staff and a piano accompaniment on grand staves. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are 'ur - gent need, For some cause that does not show.' The piano part includes a key signature change to two sharps (F# and C#) in the second measure.

How ma - ny times, in fear - ful storm, A

The second system of the musical score. The vocal melody continues with the lyrics 'How ma - ny times, in fear - ful storm, A'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

trav - 'ler has lost his way; Re - sign - ing hope, he's thought, at last, "For

The third system of the musical score. The vocal melody continues with the lyrics 'trav - 'ler has lost his way; Re - sign - ing hope, he's thought, at last, "For'. The piano accompaniment continues with its harmonic structure.

me there'll be no more day." In such a time, should man give up, De -

The fourth system of the musical score. The vocal melody concludes with the lyrics 'me there'll be no more day." In such a time, should man give up, De -'. The piano accompaniment provides the final harmonic context for this section.

The Horse.

ter - mined no more to try, A horse would bring his mas - ter home, An

The first system of the musical score for 'The Horse'. It features a vocal line and a piano accompaniment. The vocal line is in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The tempo is marked 'Andante'.

au - to' would let him die. And this is but a sin - gle case, Where

The second system of the musical score. The vocal line continues with the lyrics 'au - to' would let him die. And this is but a sin - gle case, Where'. The piano accompaniment continues with the same key signature and tempo.

hors - es would do the work That au - to - mo - biles could not

The third system of the musical score. The vocal line continues with the lyrics 'hors - es would do the work That au - to - mo - biles could not'. The piano accompaniment continues with the same key signature and tempo.

do, Or else, if they could, would shirk. So

The fourth system of the musical score. The vocal line continues with the lyrics 'do, Or else, if they could, would shirk. So'. The piano accompaniment continues with the same key signature and tempo.

The Horse.

39

let us sing, with grate - ful hearts, A song in the horse's praise, For



next to man he holds his place, And will to the end of days.

The Letters.



Tell the story.

mp

The

staccato.

p *mp*

The Letters.

41

post - man as he trav - els round up - on his way,

Rap - a - tap - a - tap - ping on the doors each day, Can

hear the lit - tle let - ters that are in his bag

Tell each oth - er sto - ries, so the time shan't drag. For

The Letters.

ev-'ry lit - tle fel-low tells where he has been, Ev-'rything that happened him, and

The first system of the musical score for 'The Letters'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: 'ev-'ry lit - tle fel-low tells where he has been, Ev-'rything that happened him, and'.

cres.
what he's seen, And some of them are glad e- nough their jour - ney's o'er;

The second system of the musical score. The vocal line continues with the lyrics 'what he's seen, And some of them are glad e- nough their jour - ney's o'er;'. The piano accompaniment includes a *cres.* (crescendo) marking. The key signature remains two flats.

dim.
Some of them are sor - ry that they can't have more. Once,

The third system of the musical score. The vocal line continues with the lyrics 'Some of them are sor - ry that they can't have more. Once,'. The piano accompaniment includes a *dim.* (diminuendo) marking. The key signature remains two flats.

one came from the A - zores, and sad - ly told how he . .

The fourth system of the musical score. The vocal line continues with the lyrics 'one came from the A - zores, and sad - ly told how he . .'. The piano accompaniment continues with the same key signature of two flats.

Start - ed on a steam - er that went down at sea. And

The first system of the musical score for 'The Letters'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. The piano accompaniment is in G major and 2/4 time. The lyrics are 'Start - ed on a steam - er that went down at sea. And'.

how the bag that he was in had float - ed round, Till an-oth-er ship came by, and

The second system of the musical score. The vocal line continues with the lyrics 'how the bag that he was in had float - ed round, Till an-oth-er ship came by, and'. The piano accompaniment continues with the same melody and harmony.

it was found! He said the jour-ney aft - er that was most for - lorn,

The third system of the musical score. The vocal line continues with the lyrics 'it was found! He said the jour-ney aft - er that was most for - lorn,'. The piano accompaniment continues with the same melody and harmony.

For it was a sail - ing ship bound round the Horn; It

The fourth system of the musical score. The vocal line continues with the lyrics 'For it was a sail - ing ship bound round the Horn; It'. The piano accompaniment continues with the same melody and harmony.

The Letters.

rit.

took him fif - teen weeks, in - stead of fif - teen days,

rit.

In time.

While the weath-er stormed in fif - teen dif - f'rent ways.

In time.

p

mp

And

mp

one said, "As to luck, I think I had the worst;

From New York I start - ed, but they sent me first To

This musical system consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The piano accompaniment features a steady bass line and chords in the right hand.

WEST OF GREENWICH - LONGITUDE - EAST OF GREENWICH

60 120 180 240 300 360 0 30 60 90 120 150 180 210 240 270 300 330 360

40 20 0 EQUATOR 20 40 60

Wash - ing - ton the state, in - stead of

This block contains a world map with a grid of longitude and latitude. The map is divided into four quadrants by the Equator and the Prime Meridian. Various illustrations are placed on the map, including ships, a person with a flag, and a person with a map. To the right of the map is a musical score for the second system of 'The Letters', which continues the vocal and piano parts.

cit - y here, For the man who wrote me did not write it clear." An -

This musical system continues the vocal and piano parts of 'The Letters'. The vocal line ends with a double bar line, and the piano accompaniment continues with a final chord.

The Letters.

oth - er, with a dip - lo - mat - ic note from Spain,

The first system of the musical score for 'The Letters.' It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are 'oth - er, with a dip - lo - mat - ic note from Spain,'.

Could not tell his sto - ry, said he must re - frain; And

The second system of the musical score. The vocal line continues with the lyrics 'Could not tell his sto - ry, said he must re - frain; And'. The piano accompaniment provides harmonic support.

cres.
one from far Si - be - ri - a at once be - gan

cres.

The third system of the musical score. The vocal line begins with a crescendo marking (*cres.*) above the first measure. The lyrics are 'one from far Si - be - ri - a at once be - gan'. The piano accompaniment also has a crescendo marking (*cres.*) below the first measure.

dim.
Talk - ing cli - mates with a note from Yu - ca - tan. The

dim.

The fourth system of the musical score. The vocal line begins with a decrescendo marking (*dim.*) above the first measure. The lyrics are 'Talk - ing cli - mates with a note from Yu - ca - tan. The'. The piano accompaniment also has a decrescendo marking (*dim.*) below the first measure.

Ger - man let - ters with the French could not a - gree;

Jap - a - nese notes would not let the Chi - nese be; But

all were glad in Wash - ing - ton to be at last,

Jour - neys safe - ly end - ed, and all dan - gers past. And

The Letters.

one thing to a - gree up - on they al - ways found,

The first system of the musical score for 'The Letters.' It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The lyrics are 'one thing to a - gree up - on they al - ways found,'. The piano accompaniment features a simple harmonic structure with chords in the right hand and single notes or dyads in the left hand.

Think - ing that the way their coun - tries sent them round, By

The second system of the musical score. The vocal line continues with the lyrics 'Think - ing that the way their coun - tries sent them round, By'. The piano accompaniment maintains the same harmonic style, with the right hand playing chords and the left hand providing a bass line.

cres. steam - er or by rail, or in some oth - er way, *rit.*

The third system of the musical score. The vocal line includes the lyrics 'steam - er or by rail, or in some oth - er way,'. Performance markings '*cres.*' and '*rit.*' are placed above the vocal staff. The piano accompaniment also features these markings, indicating a crescendo and then a ritardando.

In time. Was to each of them the won - der of the day. And *pp*

The fourth and final system of the musical score. The vocal line concludes with the lyrics 'Was to each of them the won - der of the day. And'. Performance markings '*In time.*' and '*pp*' (pianissimo) are present. The piano accompaniment also includes the '*In time.*' marking and ends with a final chord in the right hand and a sustained note in the left hand.

The Letters.

49

so the post - man, as he trav - els on his way,

The first system of musical notation for 'The Letters.' It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 2/4 time, with a melody of quarter and eighth notes. The piano accompaniment features a simple harmonic structure with chords in the left hand and single notes in the right hand.

Rap - a - tap - a - tap - ping on the doors each day, Can

The second system of musical notation. The vocal line continues with a melody of quarter and eighth notes. The piano accompaniment includes a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

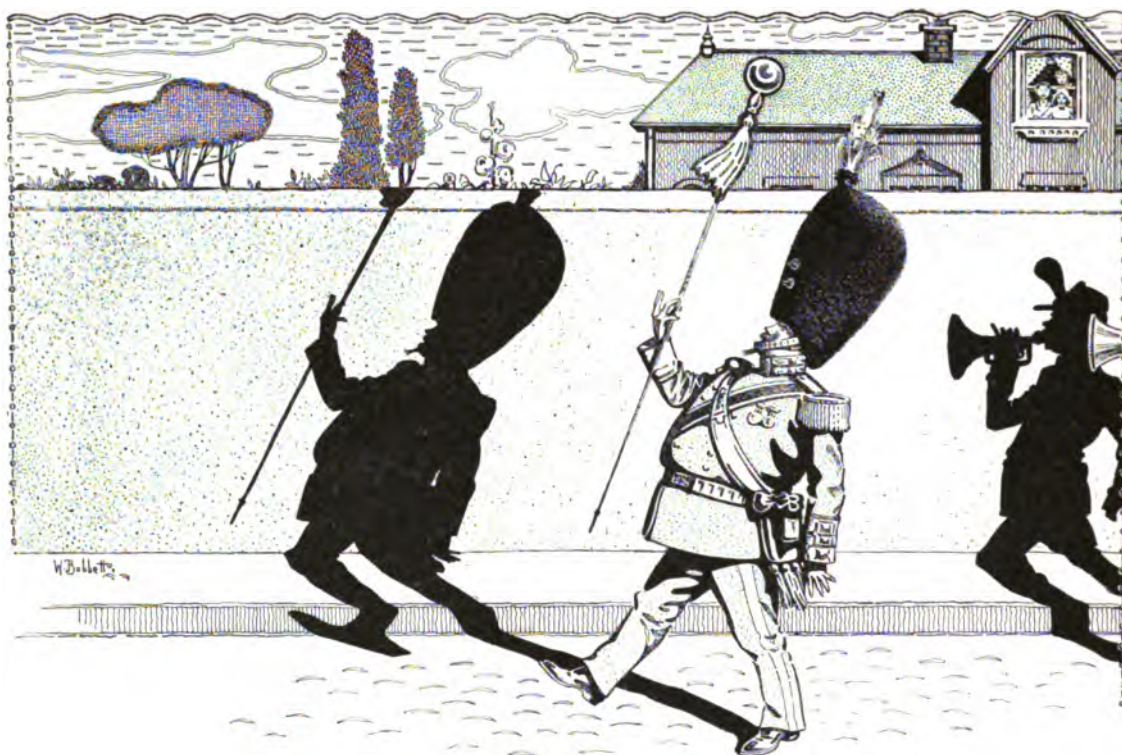
hear the lit - tle let - ters that are in his bag

The third system of musical notation. The vocal line continues with a melody of quarter and eighth notes. The piano accompaniment features a simple harmonic structure with chords in the left hand and single notes in the right hand.

dim. *rit.*
Tell each oth - er sto - ries, so the time shan't drag.

The fourth system of musical notation. The vocal line concludes with a melody of quarter and eighth notes. The piano accompaniment includes a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system ends with a double bar line.

Shadows.



Simply. *mp*

When-ev - er the sun comes out, And

mp

p *mp*

Shadows.

51

shines up - on the street, You'll find it has a strange ef - fect On all the folks you

The first system of the musical score for 'Shadows.' consists of three staves. The top staff is a vocal line in G major (one sharp) with a treble clef, containing the lyrics 'shines up - on the street, You'll find it has a strange ef - fect On all the folks you'. The middle staff is a piano accompaniment in G major with a treble clef. The bottom staff is a piano accompaniment in G major with a bass clef. The music is in 4/4 time and features a mix of eighth and quarter notes, with some chords and rests.

meet; Wher - ev - er a man may go, . . Un - less 'tis in the shade, A

The second system of the musical score continues the melody and accompaniment. The vocal line (top staff) continues with the lyrics 'meet; Wher - ev - er a man may go, . . Un - less 'tis in the shade, A'. The piano accompaniment (middle and bottom staves) provides harmonic support with chords and moving lines. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

sil - hou - ette that looks like him Is soon be - side him made. What - ev - er he does, it

The third system of the musical score concludes the piece. The vocal line (top staff) finishes with the lyrics 'sil - hou - ette that looks like him Is soon be - side him made. What - ev - er he does, it'. The piano accompaniment (middle and bottom staves) ends with a final chord. The score is well-organized and easy to read, with clear lyrics and musical notation.

Shadows.

does, . . It goes wher-e'er he goes, . . And if he walks, or if he runs, All
it does, it goes,

The first system of the musical score for 'Shadows.' consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a key signature of one flat (B-flat) and a common time signature. The lyrics are: 'does, . . It goes wher-e'er he goes, . . And if he walks, or if he runs, All it does, it goes,'. The piano accompaniment is written in two staves (treble and bass clef) with a key signature of one flat and a common time signature. The melody is simple and follows the vocal line closely.

this, and more, it shows. . . Some-times it will go a - head, . . And
it shows.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: 'this, and more, it shows. . . Some-times it will go a - head, . . And it shows.' The piano accompaniment continues with the same key signature and time signature, providing a harmonic support for the vocal melody.

some - times lag be - hind, . . But naught can make it leave his side, This

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: 'some - times lag be - hind, . . But naught can make it leave his side, This'. The piano accompaniment continues with the same key signature and time signature, providing a harmonic support for the vocal melody.

much he'll al - ways find. Some-

The first system of the musical score for 'Shadows.' consists of three staves. The top staff is a vocal line in G major (one flat) with a key signature of one flat. It contains the lyrics 'much he'll al - ways find.' and ends with a fermata. The middle staff is a vocal line in G major, also with a key signature of one flat, and ends with a fermata. The bottom staff is a piano accompaniment in G major, featuring a bass line with a key signature of one flat and a treble line with a key signature of one flat. The piano part includes a variety of note values, including eighth and sixteenth notes, and rests.

times the old sun and moon, While shin-ing 'way up high, Just catch the earth be -

The second system of the musical score for 'Shadows.' consists of three staves. The top staff is a vocal line in G major (one flat) with a key signature of one flat. It contains the lyrics 'times the old sun and moon, While shin-ing 'way up high, Just catch the earth be -' and ends with a fermata. The middle staff is a vocal line in G major, also with a key signature of one flat, and ends with a fermata. The bottom staff is a piano accompaniment in G major, featuring a bass line with a key signature of one flat and a treble line with a key signature of one flat. The piano part includes a variety of note values, including eighth and sixteenth notes, and rests.

tween them both, And then a - cross the sky . . The earth's shad-ow swift is

The third system of the musical score for 'Shadows.' consists of three staves. The top staff is a vocal line in G major (one flat) with a key signature of one flat. It contains the lyrics 'tween them both, And then a - cross the sky . . The earth's shad-ow swift is' and ends with a fermata. The middle staff is a vocal line in G major, also with a key signature of one flat, and ends with a fermata. The bottom staff is a piano accompaniment in G major, featuring a bass line with a key signature of one flat and a treble line with a key signature of one flat. The piano part includes a variety of note values, including eighth and sixteenth notes, and rests.

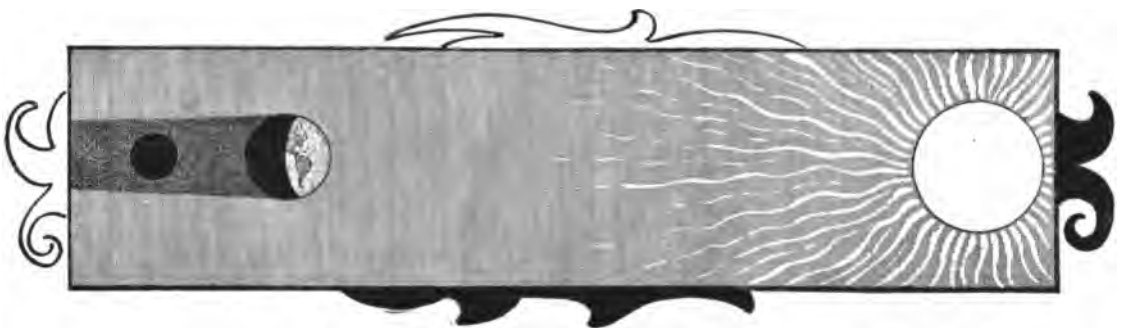
thrown, Un - til it finds the moon, And grad - ual - ly the moon gets dark, And

is eclipsed quite soon. For that is the name we use, . . . We call it an e -
that's we use,

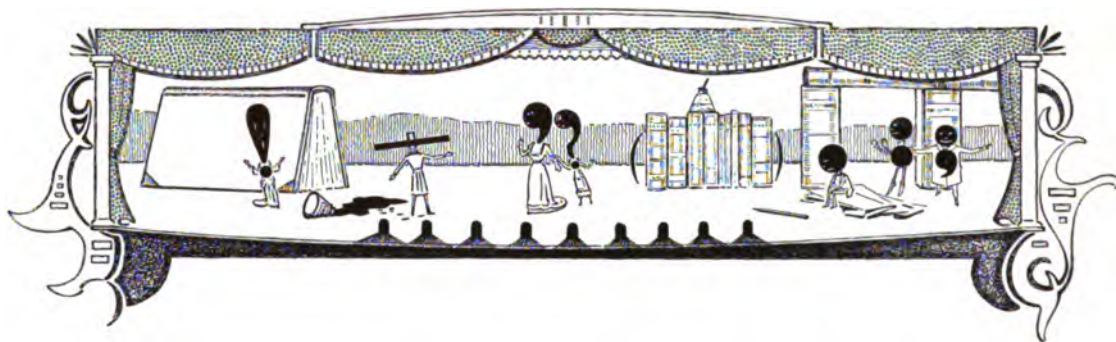
clipse; But real - ly, it is on - ly this Earth's shad - ow slow - ly slips . . . A -
eclipse, slow - ly, slow - ly slips

cross the bright shin - ing moon, And makes it all look dark, . . Ex -

act - ly as on sun - ny days We leave a shad - ow mark.



Mr. Period and his Friends.



Brightly, as rapidly as possible.

When

mf

we would talk a - bout things to our friends, Our hands and eyes to words ex - pres - sion

bring; But when we have to put our thoughts in ink, We

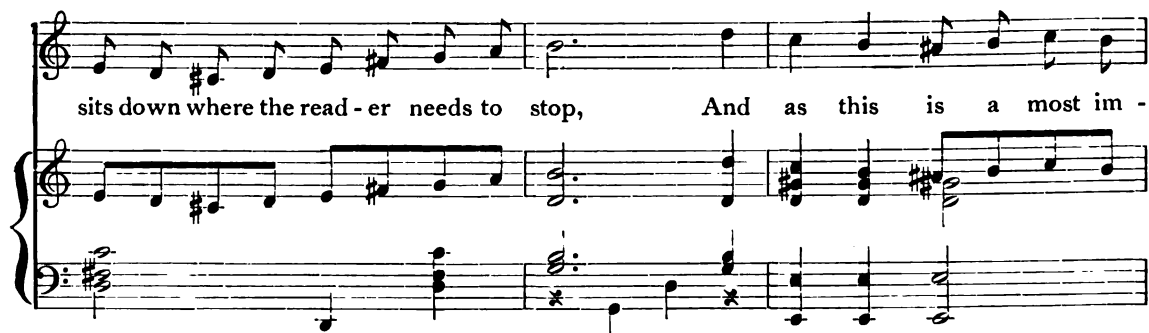
find that it is quite an - oth - er thing. We have to call up - on some friends of

ours To make our writ - ten words read more like speech; And

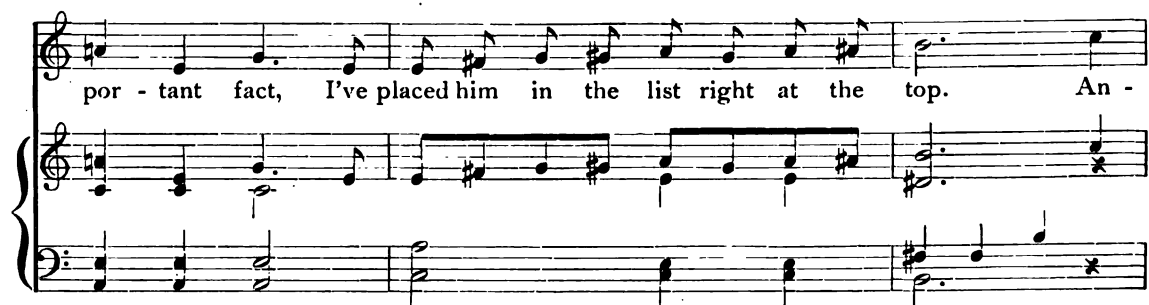
of these friends I want to talk a - while, And tell a few good things I know of

each. First, Mis - ter Pe - ri - od de - serves a word; He





sits down where the read - er needs to stop, And as this is a most im -



por - tant fact, I've placed him in the list right at the top. An -



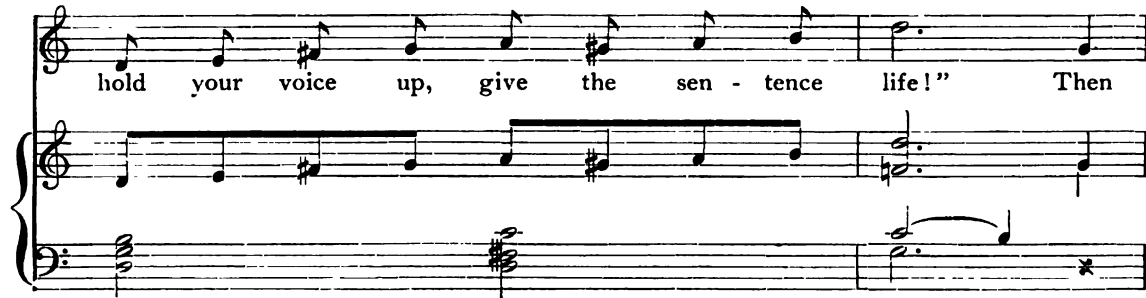
oth - er one who helps us quite as much, Is Mis-tress Com-ma, Mis-ter Pe-riod's



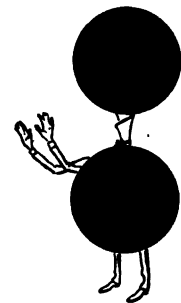
wife; She em - pha - si - zes sep-'rate points, and says, "Now



hold your voice up, give the sen - tence life!" Then



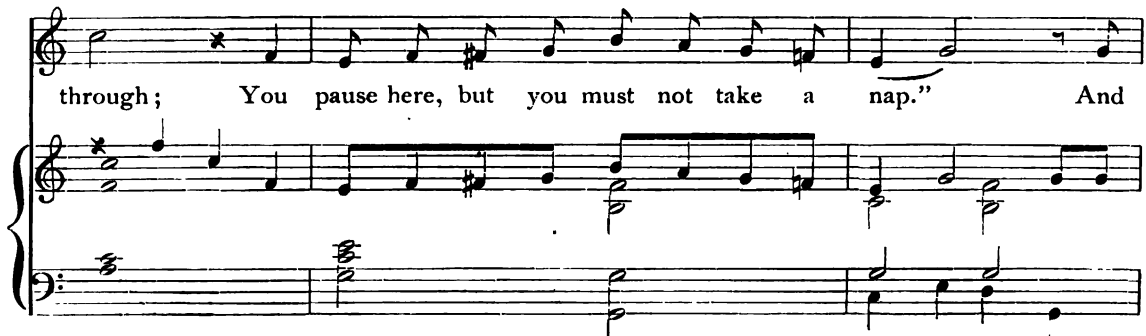
Mis - ter Co - lon, too, is ver - y good, He's



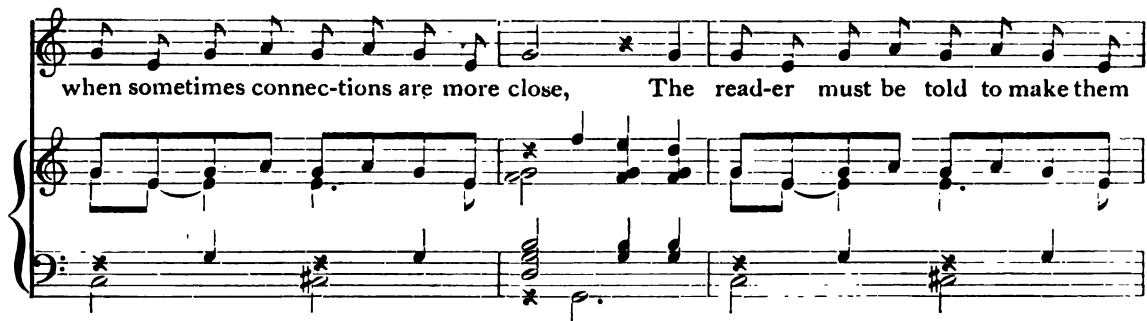
sure - ly an ac - com - mo - da - ting chap; He tells the read - er, "Wait, but you're not



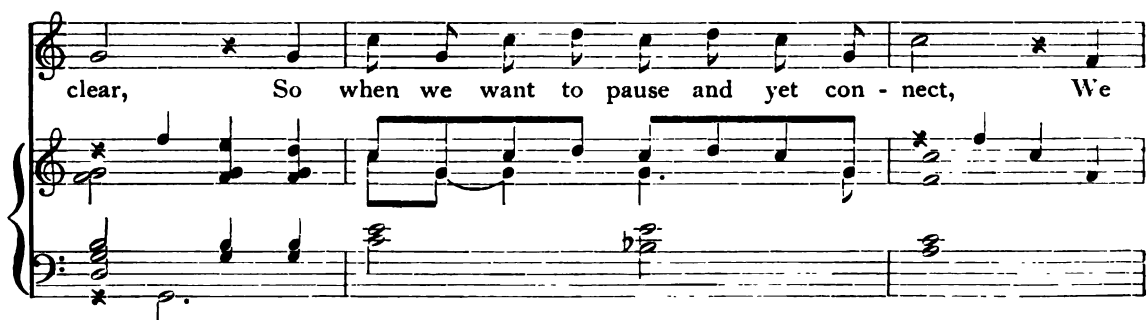
through; You pause here, but you must not take a nap." And



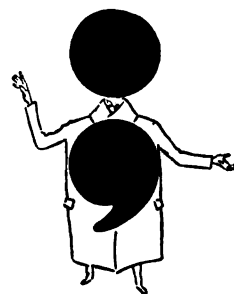
when sometimes connec-tions are more close, The read-er must be told to make them



clear, So when we want to pause and yet con - nect, We



use his broth - er, Sem - i - co - lon, here.



Then





tall Miss Ex - cla - ma - tion is most kind; When

read-ers see her, they must em - pha - size The word or sen-tence that she stands be -

side, Ex - press-ing joy or pain, or else sur - prise. Her

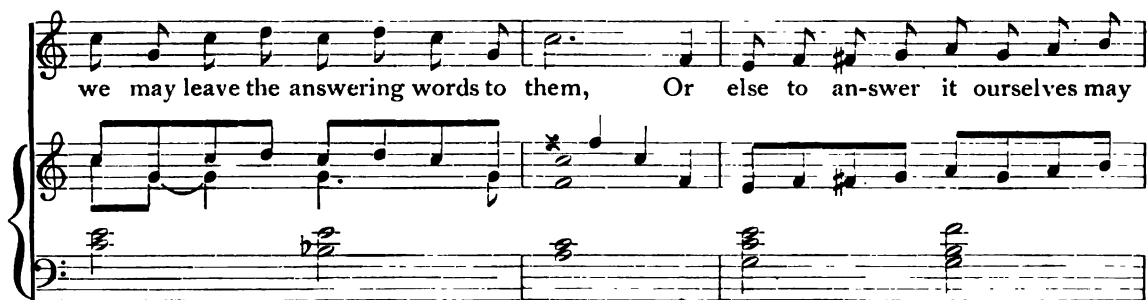
friend Miss Ques - tion, at our serv - ice too, Says



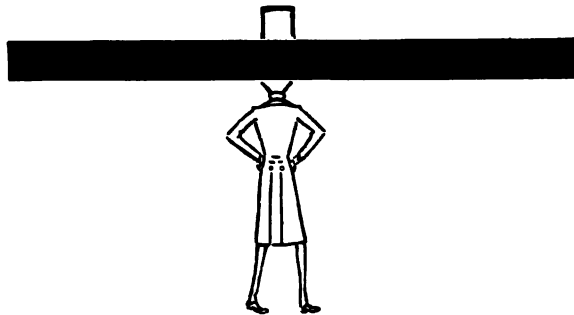
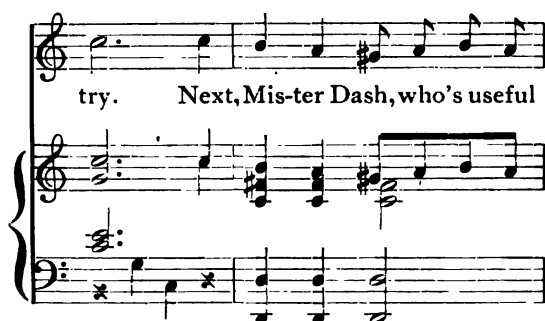
to the read - er, "This de - mands re - ply"; Then



we may leave the answering words to them, Or else to an - swer it ourselves may

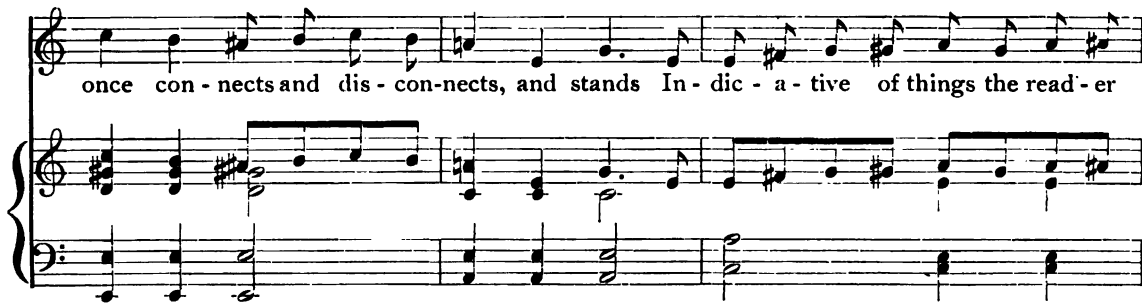


try. Next, Mis - ter Dash, who's useful

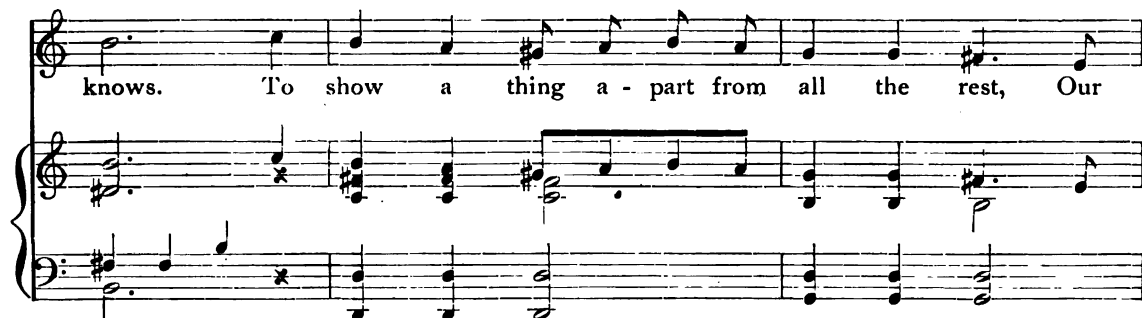


more and more,— In fact, I think in fa - vor dai - ly grows,— At

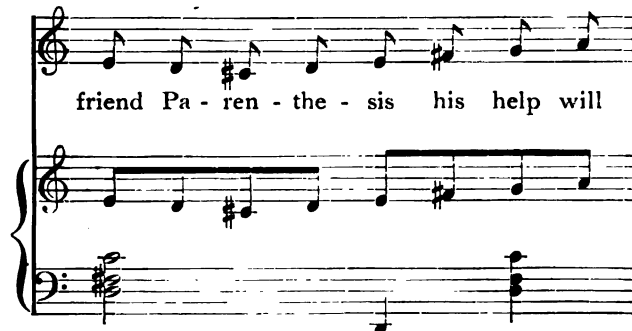




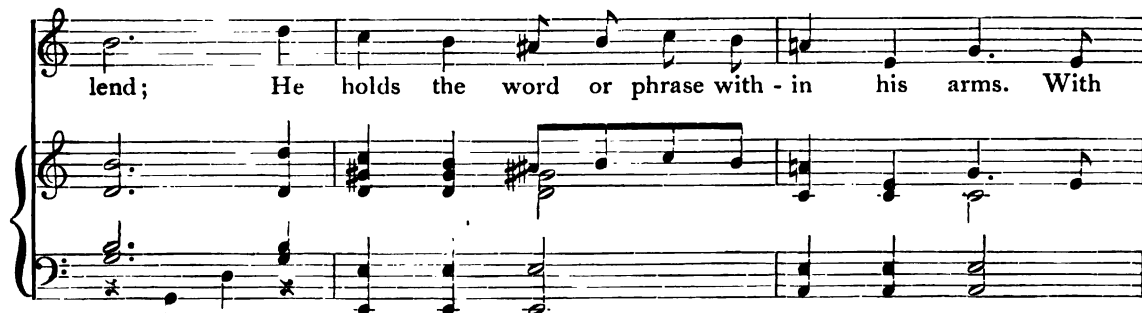
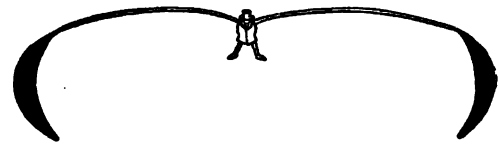
once con - nects and dis - con - nects, and stands In - dic - a - tive of things the read - er



knows. To show a thing a - part from all the rest, Our



friend Pa - ren - the - sis his help will



lend; He holds the word or phrase with - in his arms. With

him, this list of friends comes to an end. When we would talk a - bout things to our

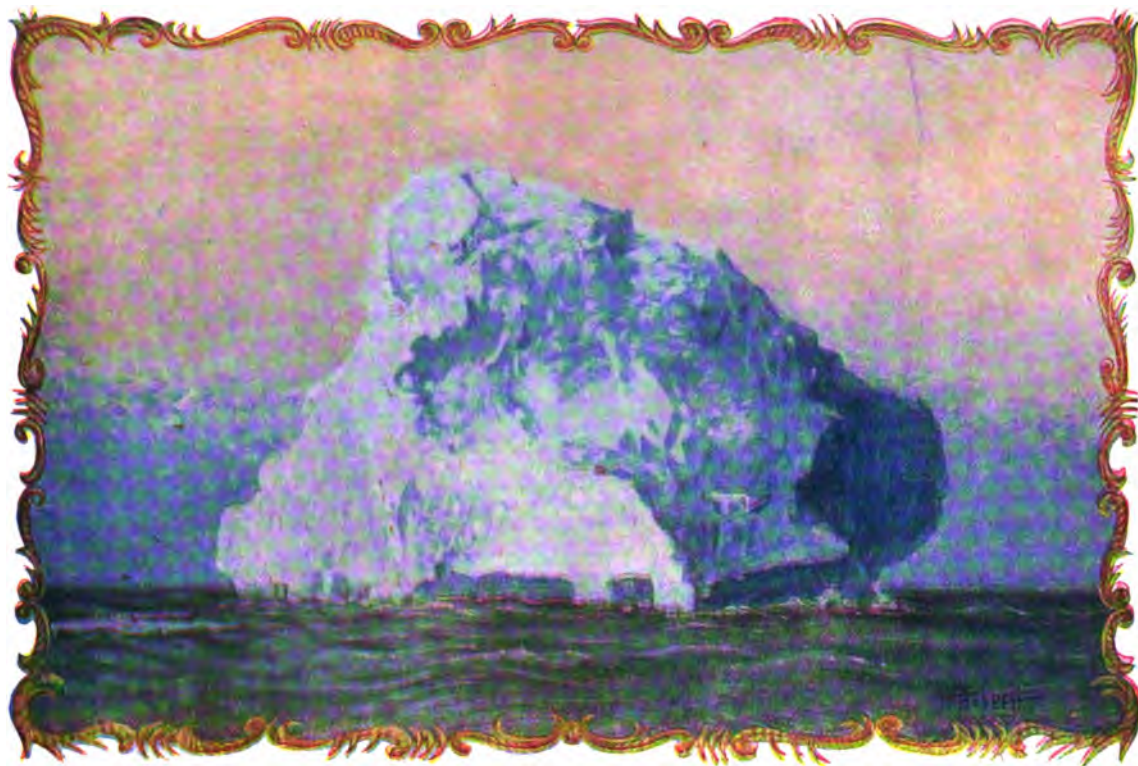
friends, Our hands and eyes to words ex - pres - sion bring; But

when we have to put our thoughts in ink, We find that it is quite an - oth - er

thing.

About Boats.

65



With spirit.

Sheet music for piano and voice. The music is in 3/4 time, with a key signature of two sharps (F# and C#). The piano accompaniment is in the left hand, and the vocal melody is in the right hand. The lyrics are: "How strange to make a thing to float, And make it out of wa-ter too! And".

f

mp

How strange to make a thing to float, And make it out of wa-ter too! And

mp

About Boats.

cres.

yet, should Na - ture make a boat, That's just the way that she would do, The

cres.

rit. dim. *In time.*

way that she would do. In - deed, the first boat in the land Was

rit. dim. *In time.*

Nature's boat, and made just so; It car - ried loads of rock and sand; So

cres. *mp*

Na - ture helped the earth to grow. It was an ice-berg or a floe, Or

cres. *mp*

cake of ice, but still a boat, For with a car-go it could go, And

This system contains the first line of the song. The vocal melody is written on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment consists of a right-hand treble clef staff and a left-hand bass clef staff. The lyrics are: "cake of ice, but still a boat, For with a car-go it could go, And".

on the wa-ter it would float. Some-times a po-lar bear or

This system contains the second line of the song. The vocal melody continues on the treble clef staff. The piano accompaniment includes a *cres.* (crescendo) marking in both the right and left hands. The lyrics are: "on the wa-ter it would float. Some-times a po-lar bear or".

bird Would take a jour-ney in this way; And still they do the same, I've

This system contains the third line of the song. The vocal melody continues on the treble clef staff. The piano accompaniment continues with the same texture. The lyrics are: "bird Would take a jour-ney in this way; And still they do the same, I've".

heard, And of-ten trav-el so to-day. . .

This system contains the fourth line of the song. The vocal melody concludes with a final note on the treble clef staff. The piano accompaniment includes a *f* (forte) marking. The lyrics are: "heard, And of-ten trav-el so to-day. . .".

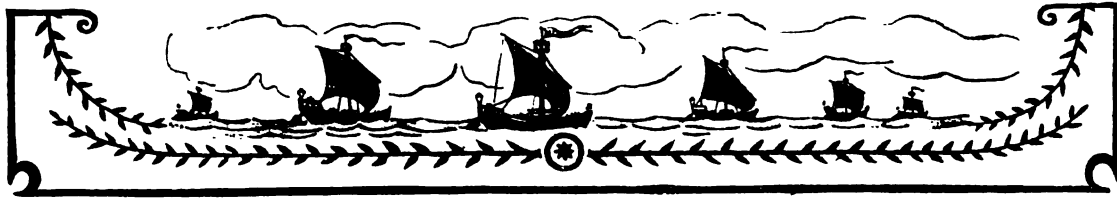


mp

2. Some is-lands thus would slowly grow, And
3. So, bit by bit, as men ob-served, They

mp

Na - ture then a log would use, To car - ry seeds she wished to sow, On
saw that Na-ture showed the way, That she their pur-pose al - ways served, If



cres. *rit. dim.*

a - ny is - land she might choose, On a - ny she might choose. Man
they would watch her ev - 'ry day, Would watch her ev - 'ry day. They

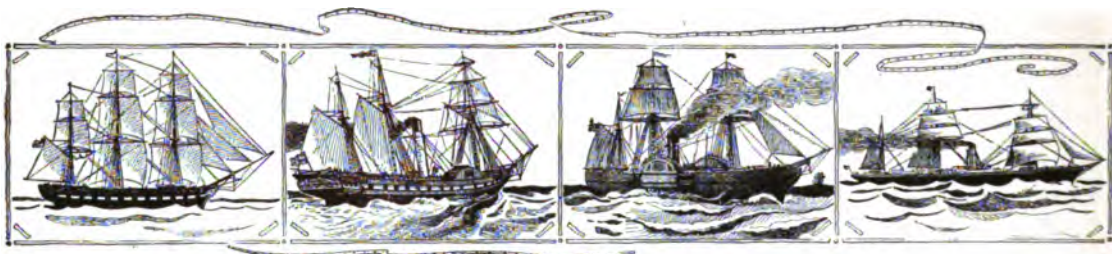
cres. *rit. dim.*

In time.

saw this boat, and gave a shout; He saw that he could trav - el so, Then
looked up - on the sea from land, And saw the wind blow things a - long, And

In time.

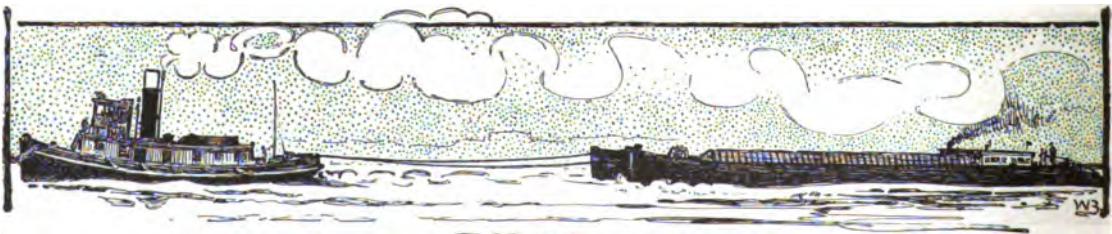




cres. *rit.* *mp*
 quick a log he hollowed out, And float - ed round, but ver-y slow. And
 soon be-gan to un - der - stand It had a force that was quite strong. They

cres. *rit.* *mp*

then he had a thought quite bright, Up - on a new i - dea he hit; The
 did not mere-ly hear its wail, But saw that it was made for good. They



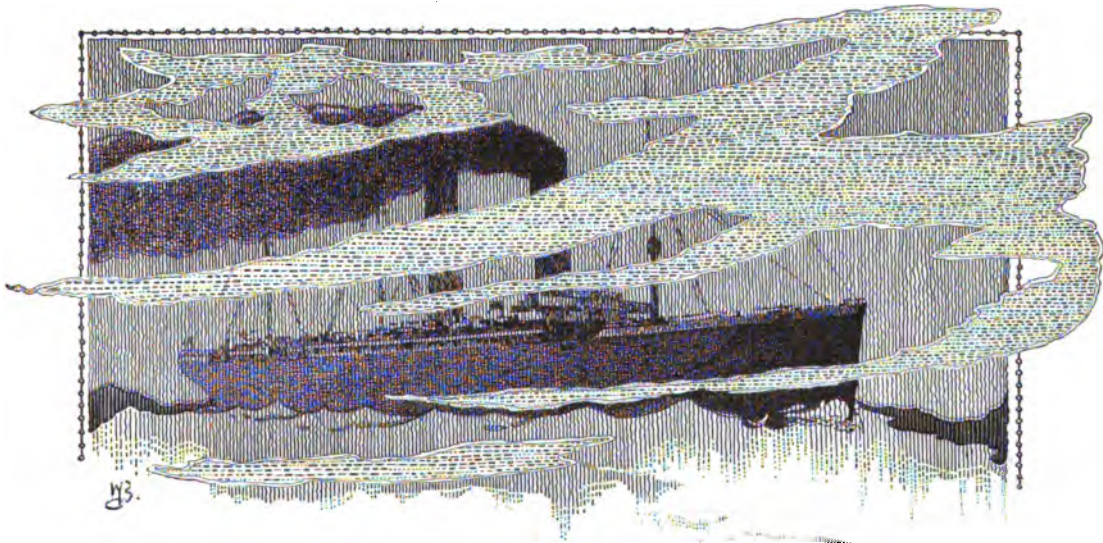
About Boats

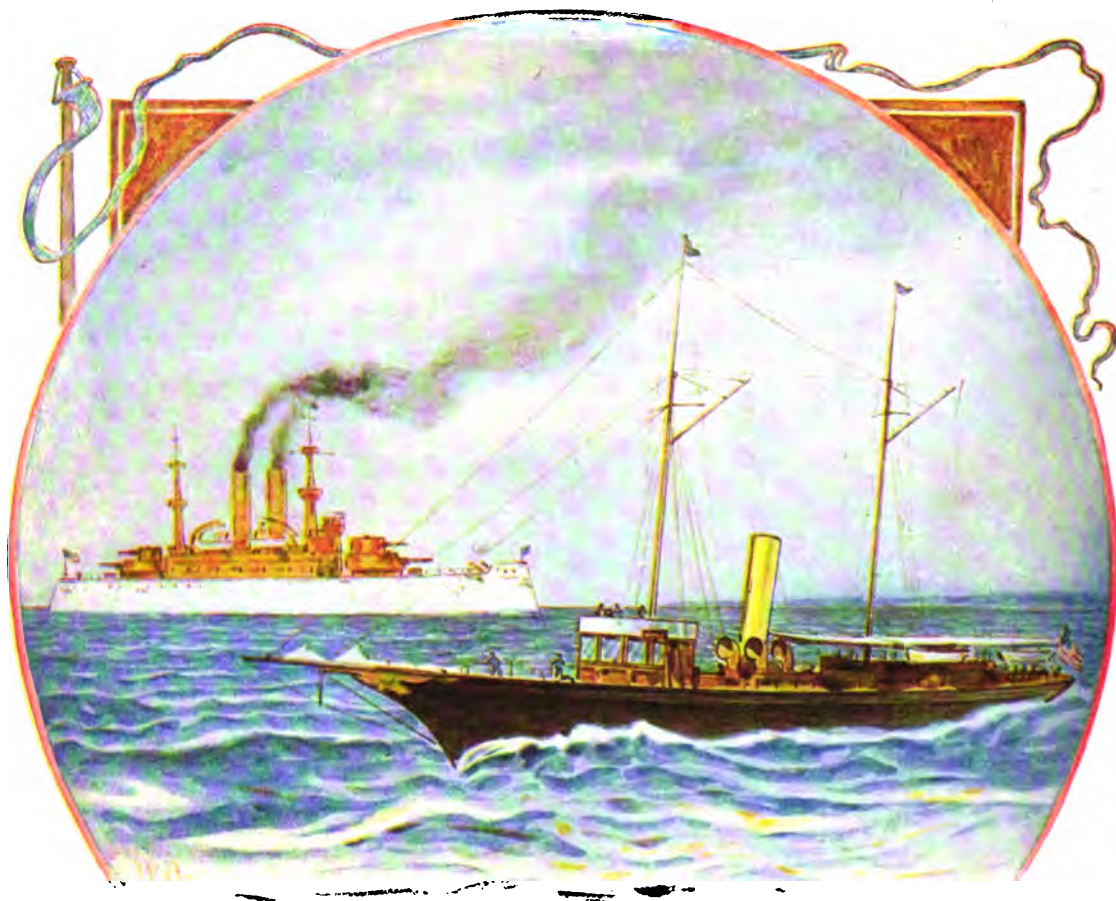
71

cres.

log not be-ing ver-y light, He on-ly used the bark of it. But
soon learned how to make the sail, And then new things they under-stood. They

when he saw a duck, one day, Just pad-dle round in joy-ous mood, He
built new boats, each best when new, And ev-er fol-lowed Na-ture's lead; The





D.S.

watched its feet, and saw the way To make a pad - dle out of wood. . .
pad - dle soon be - came the screw, And oth - er things came with the need. .

D.S.

The musical notation consists of two systems. The first system has a single treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. It contains a melody line with eighth and quarter notes, ending with a double bar line and a repeat sign. The second system has a grand staff with a treble clef and a bass clef, both with a key signature of two sharps. It contains a melody line in the treble and a bass line with chords, both ending with a double bar line and a repeat sign.

Fairies.

73

Not slow.

mf

p

1. You all re-mem-ber the fair-y times, and

p

W-B
257

The page features a musical score for a piece titled "Fairies." The score is written in 4/4 time and includes a piano introduction and a vocal melody. The piano introduction is marked *mf* (mezzo-forte) and the vocal melody is marked *p* (piano). The lyrics are "1. You all re-mem-ber the fair-y times, and". The page is decorated with a large, ornate border on the left side, featuring a castle, a bell, and various figures. At the bottom, there is a large illustration of a fairy dance in a forest, with a rabbit, a fox, a witch, and other characters. The page is numbered 73 in the top right corner.

think that they are past; But I can tell you some fair - y tales, and

cres. prove that they are true, *dim.* And prove that they are true! There

mp are some fair - ies a - live to - day, and some will al - ways last; And

cres. that they live, and will al - ways live, is good for me and you.

mp

There's one who works up - on ev - 'ry heart, the "Spir - it of Good

mp

cres.

Will, ". . In North and South, and in East and West, all peo - ple feel his

cres.

pow'r: At Christmas-time, he puts forth his might, and strife must then stand still, And

rit. *In time.*

o'er the earth, with a kind - ly smile, this fair - y then will tow'r!

rit. *In time.*

The illustration depicts a vibrant patriotic parade. In the upper left, a circular frame shows a young boy in a blue sailor suit playing a red drum, with an American flag in the background. To the right, a large, golden eagle with a shield on its chest is surrounded by stars and swirling ribbons. Below these, a large crowd of people in period clothing is shown marching and riding horses down a street. The scene is framed by a decorative border featuring stars and ribbons. The signature 'W. B. Bennett' is visible in the bottom left corner.

Two musical staves are included. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody line with eighth and sixteenth notes. The second staff is a grand staff (treble and bass clefs) with the same key signature and time signature, featuring a more complex melody with various note values and rests.

p

2. Then there's the "Spir - it of
3. Then "Grat - i - tude" is a

Free-dom" too, who's pres - ent ev - 'ry - where; In ev - 'ry land where op -
fair - y good, who knows our hearts all through; Thanks-giv - ing Day is per -

cres. *dim.*

pres-sion rules, you'll find that he is nigh, You'll find that he is
haps his day, though he is al - ways round, Though he is al - ways

cres. *dim.*

nigh. He'll teach each heart that there is a way to rise, to live, to round. And if you lis - ten to what he says, you'll find your heart more

dare. We have a day to re - mem - ber him, the Fourth of each Ju - ly. An - true, For life is hap - pi - er, tho'ts more sweet, wherev - er he is found. So

oth - er fair - y we all should know (and she's a great one, nev - er think that the fair - y folk and fair - y times are

too). . Is al - ways here, but we feel her most, per - haps, on New Year's
past; For I have told you some fair - y tales, and proved that they are

Day. Her name is "Hope," and with-out her aid I don't know what we'd do; When
true. There are more fair - ies than these to - day, and they will al - ways last, And

rit. *In time.* *D.S.*

life is hard, and our path is rough, she shows a bet - ter way.
that they live, and will al - ways live, is good for me and you.

rit. *In time.*

The Same Old Road.



With motion.



W. Bennett
Book II.

The Same Old Road.

81

mp

O - ver and o - ver the same old road We go from day to day;

mp

cres.

Though it may seem to be just the same,

cres.

Yes - ter - day's things are not there to - day; 'Tis real - ly a dif - ferent

The Same Old Road.

way, 'Tis real - ly a dif - ferent way.
dif - ferent way,
Walk - ing the road in the win - ter time, We
see a - cross the hill; There are no leaves and we see a - far,

dim. *rit. dim.* *dim.* *rit. dim.* *dim.* *rit. dim.* *cres.* *cres.* *cres.*

Book II.

The Same Old Road.

83

rit.

Ev - 'ry - thing's cov - ered with frost and snow, The brook and the birds are

rit.

The brook and the birds, the

rit.

The musical score for the first system of 'The Same Old Road.' It features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The tempo/mood is marked 'rit.' (ritardando). The lyrics are 'Ev - 'ry - thing's cov - ered with frost and snow, The brook and the birds are' and 'The brook and the birds, the'. The piano part includes triplets and sustained chords.

dim.

still, The brook and the birds are still. . . .

dim.

birds are still,

dim.

The musical score for the second system. It continues the vocal melody and piano accompaniment. The tempo/mood is marked 'dim.' (diminuendo). The lyrics are 'still, The brook and the birds are still. . . .' and 'birds are still,'. The piano part features more triplets and a gradual decrease in volume.

mf more brightly.

Then in the sum - mer the leaves have come, The brook is rip - pling by;

mf

Then . . . the leaves have come, The brook is rip - pling by;

mf more brightly.

The musical score for the third system. It continues the vocal melody and piano accompaniment. The tempo/mood is marked 'mf more brightly.' (mezzo-forte, more brightly). The lyrics are 'Then in the sum - mer the leaves have come, The brook is rip - pling by;' and 'Then . . . the leaves have come, The brook is rip - pling by;'. The piano part includes triplets and a more active, brighter accompaniment.

The Same Old Road.

In - sects are humming in clo-ver beds, Trees make a bow - er a-bove your head, And

In - sects hum - ming, Trees make a bow'r, And

cres. song - birds are sing - ing high.

cres.

cres. *ff* L.H.

more spirit. *mf*

O - ver the road in the win - ter time The men are haul-ing wood;

mf

Here in the win - ter time The men are haul - ing wood;

mf



Roll-ing a - long on the same old road, Sum-mer time brings them with loads of hay, Or

Then on the same old road, Sum - mer time brings the

Book II.

grain, or ripefruit for food.

L.H.

ff

rit. dim.

mp

So on this road that we call the same, The scenes are ev - er new;

mp

mp

Sum-mer and win - ter, or night and day, Nev - er a pic-ture is like the last, And

mp

The Same Old Road.

87

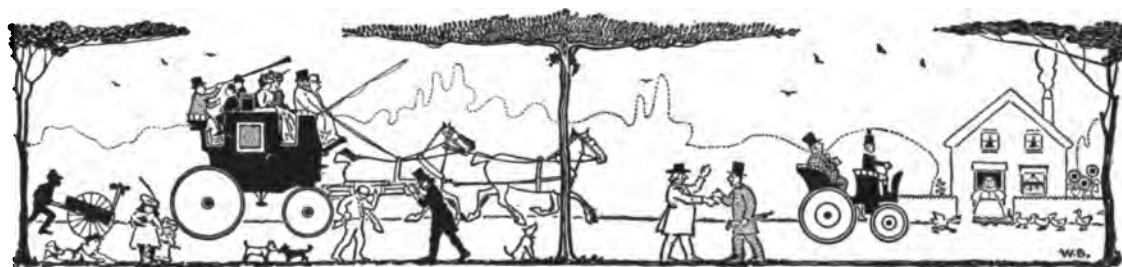
rit.

they are all there for you, And

rit.

for you,

they are all there for you.



Signs.



Rather slowly.

p

W. Bobbett.

Book II.

Signs.

89

mp

In quaint old times and years of

mp

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a whole rest followed by a series of eighth and quarter notes. The middle staff is a single melodic line in treble clef, also starting with a whole rest and then moving into a series of eighth and quarter notes. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), featuring a continuous eighth-note pattern in the right hand and a more static bass line in the left hand. A mezzo-piano (*mp*) dynamic marking is placed above the first staff and below the piano accompaniment.

long a - go, Few peo - ple then could read so ver - y well; And

The second system of the musical score continues the melody and accompaniment from the first system. The top staff continues the single melodic line. The middle staff continues the single melodic line. The bottom staff continues the piano accompaniment. The lyrics 'long a - go, Few peo - ple then could read so ver - y well; And' are written below the middle staff.

so in queer old ways they tried to show The things they had to oth - er folks to

The third system of the musical score continues the melody and accompaniment. The top staff continues the single melodic line. The middle staff continues the single melodic line. The bottom staff continues the piano accompaniment. The lyrics 'so in queer old ways they tried to show The things they had to oth - er folks to' are written below the middle staff.

musical score for the piece "Signs." The score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system also continues the vocal line and piano accompaniment. The lyrics are: "tell. An inn was called 'The Pi-geon and the Stork'; But to tell. as few peo-ple then knew how to spell, And ver-y, ver-y few knew how to write, They could not print the name out ver-y well. The". The score includes dynamic markings such as *cres.*, *dim.*, and *p*. The piano part features a variety of chords and melodic lines, including a prominent bass line in the third system.

tell. An inn was called "The Pi-geon and the Stork"; But
to tell.
as few peo-ple then knew how to spell, And ver-y, ver-y few knew
how to write, They could not print the name out ver-y well. The

“Pi - geon and the Stork” man had a sign, That

The first system of the musical score for 'Signs.' consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment is in the same key and time, with a bass line that includes a flat (F) in the second measure. The lyrics are: "Pi - geon and the Stork" man had a sign, That

hung up - on a post close by his door; And on it, in a strik-ing,

The second system continues the musical score. The vocal line has a crescendo marking (*cres.*) above the final measure. The piano accompaniment also has a crescendo marking (*cres.*) above the final measure. The lyrics are: hung up - on a post close by his door; And on it, in a strik-ing,

bold de - sign, The stork on one leg watched the pi-geon soar.

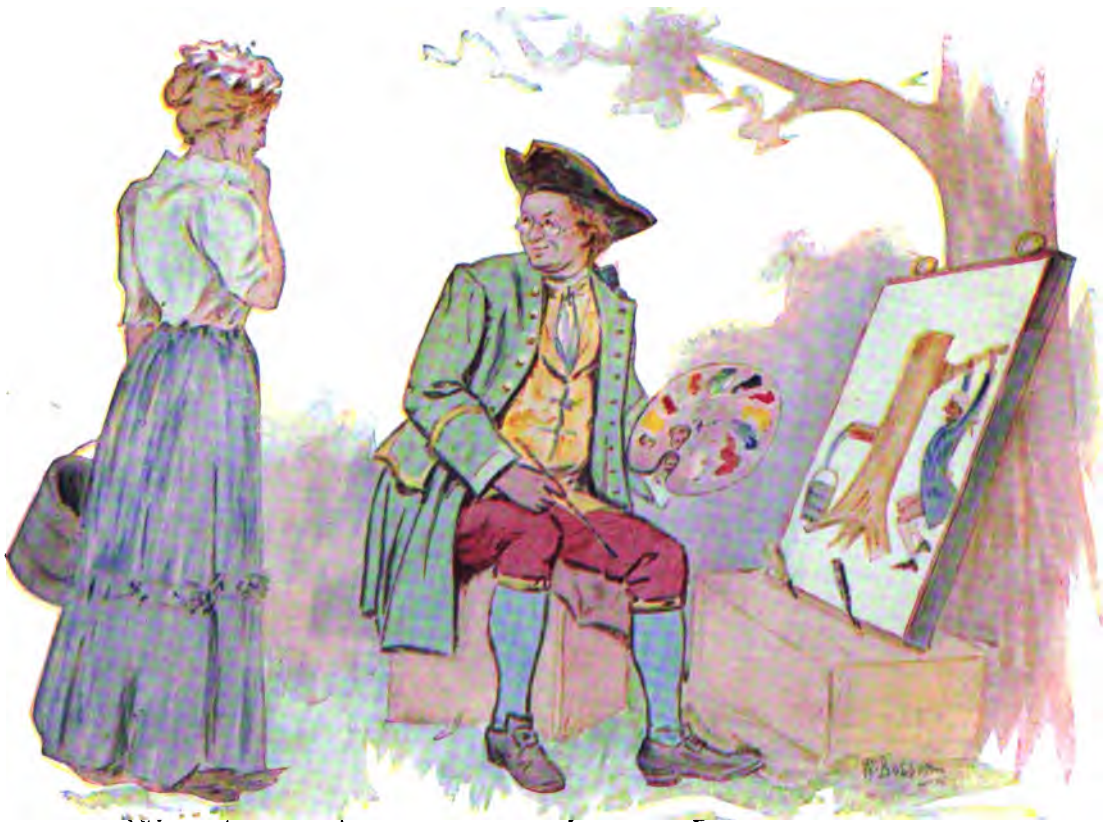
The third system concludes the musical score. The vocal line has a crescendo marking (*cres.*) above the final measure. The piano accompaniment also has a crescendo marking (*cres.*) above the final measure. The lyrics are: bold de - sign, The stork on one leg watched the pi-geon soar.

mf
An -

oth - er inn was named "The Stump and Pump," And

had per-haps an c - ven bet - ter sign; In front, it had a pump made

from a stump, 'Twas sure - ly an o - rig - i - nal de - sign. Now
de - sign.



Signs.

cres.
we have signs, and put them on the door, To tell the name of

cres.

cres.

store or of ho - tel; But they are dif - f'rent too from those of yore, For

dim. *p*
now the peo - ple all can read and spell. But aft - er all, the old - en'

dim. *p*

dim. *p*

signs were good, And rath-er more ar-tis-tic in their way; And

This system contains the first three staves of the musical score. The vocal line (top staff) begins with a treble clef and a key signature of one flat (B-flat). The lyrics 'signs were good, And rath-er more ar-tis-tic in their way; And' are written below the staff. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines.

as they all were clear-ly un-der-stood, We of-ten cop-y them in signs to -

This system contains the next three staves. The vocal line continues with the lyrics 'as they all were clear-ly un-der-stood, We of-ten cop-y them in signs to -'. The piano accompaniment continues with chords and moving lines. There are 'cres.' markings above the vocal staff and below the piano staff, indicating a crescendo.

day.
to-day.

This system contains the final three staves. The vocal line concludes with the lyrics 'day.' and 'to-day.'. The piano accompaniment continues with chords and moving lines. The system ends with a double bar line and repeat signs.

Comparisons.



Gracefully, not too fast.

The musical score is written for piano and voice. The piano part is in 4/4 time, with a key signature of one flat (B-flat). The voice part is in 4/4 time, with a key signature of one flat (B-flat). The piano part begins with a mezzo-forte (mp) dynamic, followed by a crescendo (cres.) and then a decrescendo (dim.). The voice part begins with a whole rest, followed by a series of notes and rests. The score is written on a grand staff with a vocal line and a piano accompaniment.

mp

Think how strange 'twould be if to go a hun - dred miles It should

mp

take us three or four long days, . . Trav - 'ling all the while in the

sad - dle or by coach, Like the folks of old - en time and ways.

cres.

Think how queer 'twould seem if we had no rail - road trains; If our

cres.



Yet not long a - go all these fun - ny things were true, With a

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Yet not long a - go all these fun - ny things were true, With a'.

thou - sand more that I can't tell; Nor did peo - ple miss all the

This system contains the next two staves of music. The lyrics are: 'thou - sand more that I can't tell; Nor did peo - ple miss all the'.

things that we have now, For they seemed to get a-long quite well.

This system contains the next two staves of music. The lyrics are: 'things that we have now, For they seemed to get a-long quite well.' The piano accompaniment includes dynamic markings: *mp* (mezzo-piano) and *cres.* (crescendo).

Still I'm ver - y sure that a hundred years from now It will

This system contains the final two staves of music on the page. The lyrics are: 'Still I'm ver - y sure that a hundred years from now It will'. The piano accompaniment includes dynamic markings: *dim.* (diminuendo) and *mp* (mezzo-piano).

Comparisons.

seem to peo - ple liv - ing then . . That the things we do, and the

This system contains the first two lines of the musical score. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are 'seem to peo - ple liv - ing then . . That the things we do, and the'.

way we live our lives, Must have made us most pe - cul - iar

This system contains the second two lines of the musical score. The vocal line continues with the lyrics 'way we live our lives, Must have made us most pe - cul - iar'. The piano accompaniment continues with the same instrumental parts.

men. They may trav - el in bal-loons, and may tel - e - graph by thought, They may

This system contains the third two lines of the musical score. The vocal line includes the lyrics 'men. They may trav - el in bal-loons, and may tel - e - graph by thought, They may'. The piano accompaniment includes a 'cres.' (crescendo) marking above the right-hand part and below the left-hand part.

have the mi - crobes all in jail, They may take their food in a

This system contains the final two lines of the musical score. The vocal line includes the lyrics 'have the mi - crobes all in jail, They may take their food in a'. The piano accompaniment continues with the same instrumental parts.

MOU

Comparisons.

101

cap - sule once a day, And may know so much they can - not

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The melody begins with a half note 'cap', followed by quarter notes 'sule', 'once', 'a', 'day,'. The piano accompaniment consists of a single half note chord in the right hand and a single half note chord in the left hand.

fail. Hors - es may be gone, or they may de - vel - op wings, Though I

The second system continues the melody with a half note 'fail.', followed by quarter notes 'Hors - es', 'may', 'be', 'gone,'. The piano accompaniment features a half note chord in the right hand and a half note chord in the left hand.

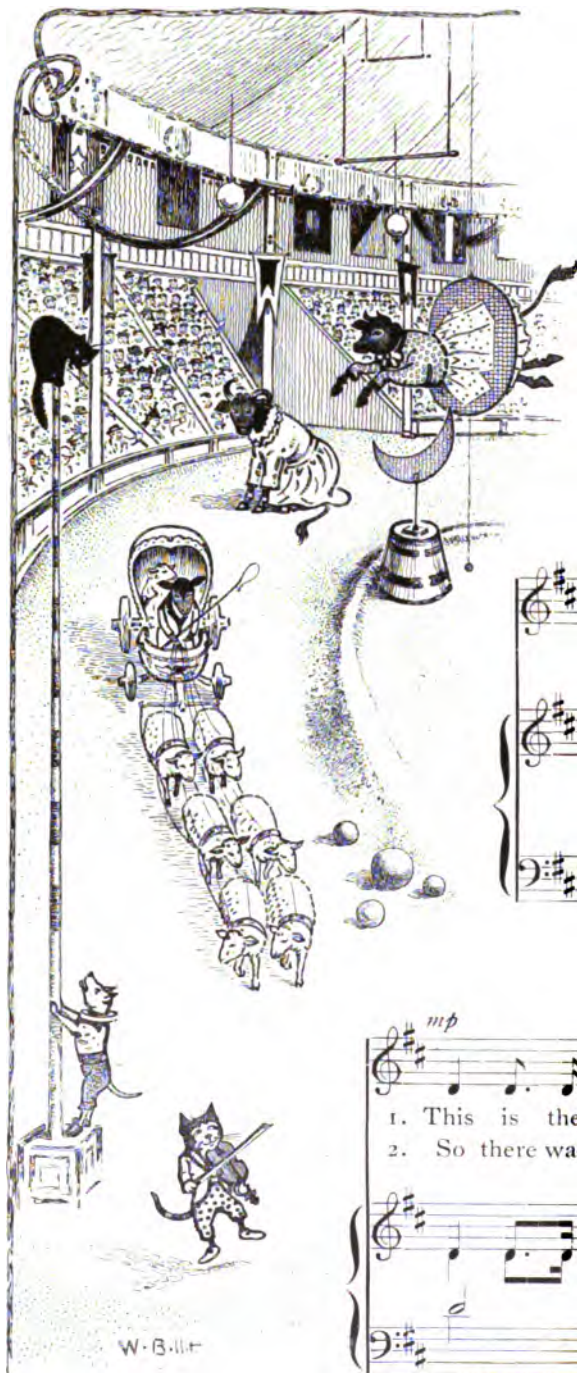
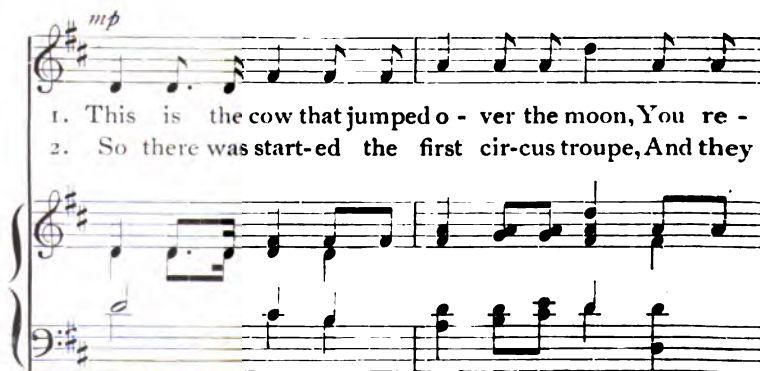
sure - ly can - not tell just how; Peo - ple, too, may find that they

The third system continues the melody with a half note 'sure - ly', followed by quarter notes 'can - not', 'tell', 'just', 'how;'. The piano accompaniment features a half note chord in the right hand and a half note chord in the left hand.

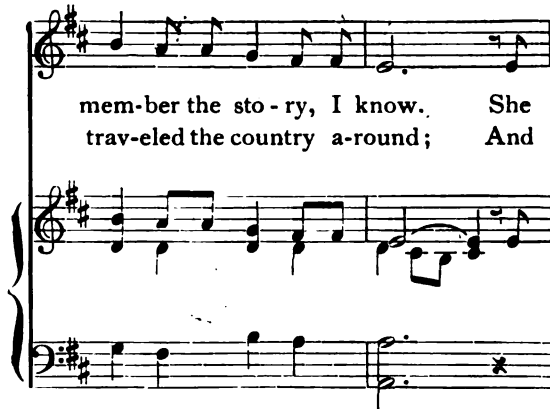
nev - er need to die,— But I think I'd just as soon live now.

The fourth system concludes the melody with a half note 'nev - er', followed by quarter notes 'need', 'to', 'die,—'. The piano accompaniment features a half note chord in the right hand and a half note chord in the left hand.

Old Friends.

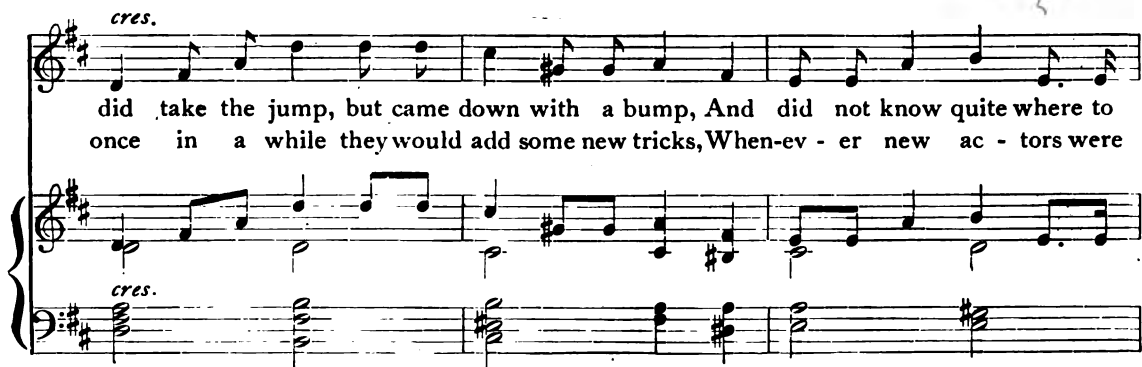
*Tell the story.*

mem-ber the sto-ry, I know. She
trav-eled the country a-round; And

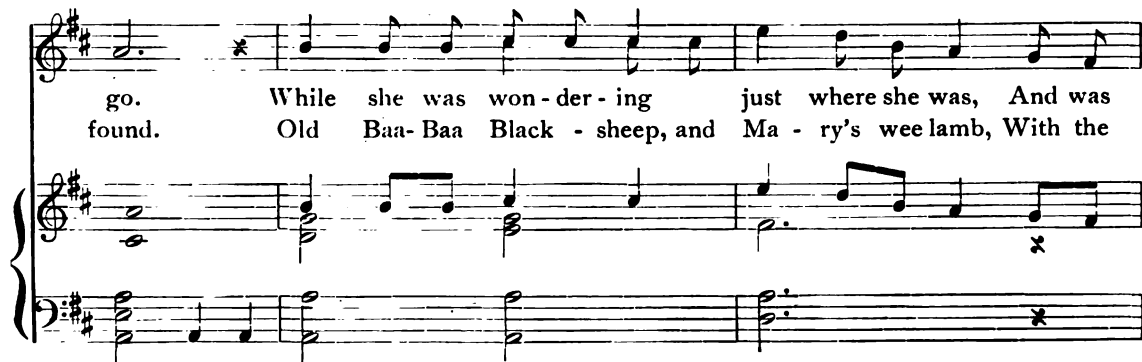


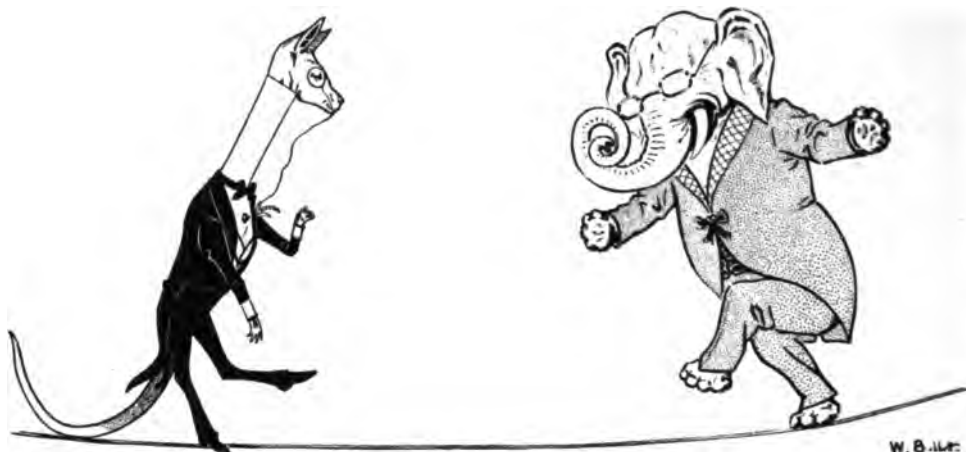

cres.
did take the jump, but came down with a bump, And did not know quite where to
once in a while they would add some new tricks, When-ev - er new ac - tors were

cres.



go. While she was won - der - ing just where she was, And was
found. Old Baa-Baa Black - sheep, and Ma - ry's wee lamb, With the





cres.

feel - ing a lit - tle for - lorn, She looked up the road, and saw
whole of Bo - peep's wand'-ring sheep, And al - so the dog who once

cres.

com - ing a - long, The cow with the crum-pled horn; The cow that jumped
wor - ried the cat, All helped them in fa - vor keep. The cow that jumped

o - ver the moon Met the cow with the crum-pled horn, The cow that jumped
o - ver the moon, And the cow with the crum-pled horn, Thus start - ed the

o - ver the moon Met the
first cir - cus troupe, And



cow with the crum-pled horn.
trav - eled the coun - try round.?

Old Friends.

Then these two la - dies, with ev - 'ry de - tail, Told each
Down through the a - ges we can't e - ven count, They have

oth - er what they had just done, And quick - ly de - cid - ed to
trav - eled the whole world a - bout, And that in the fu ture they'll

cres.

cres.



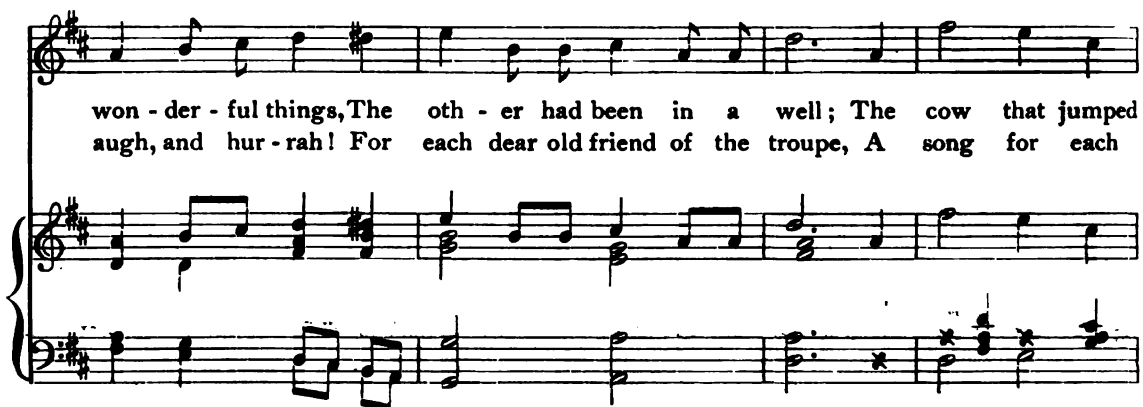
Old Friends.

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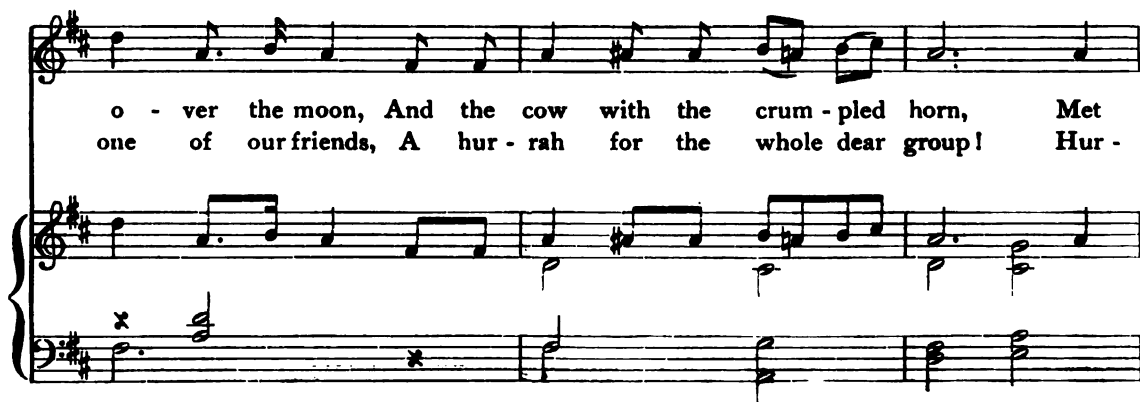
trav - el a - bout And show off their tricks just for fun.
do just the same, I have not the least bit of doubt.

Once on the way, they were joined by two cats, Who could
What do we care if their tricks are all old? We will

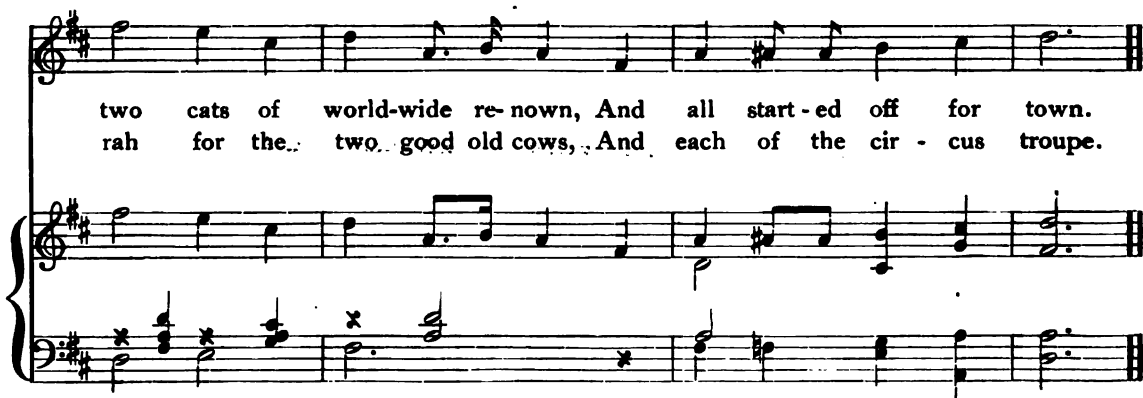
both of them queer sto - ries tell; For one, "Puss in Boots," had done
al - ways love each of the group, So here is a song, and a



won - der - ful things, The oth - er had been in a well; The cow that jumped
augh, and hur - rah! For each dear old friend of the troupe, A song for each



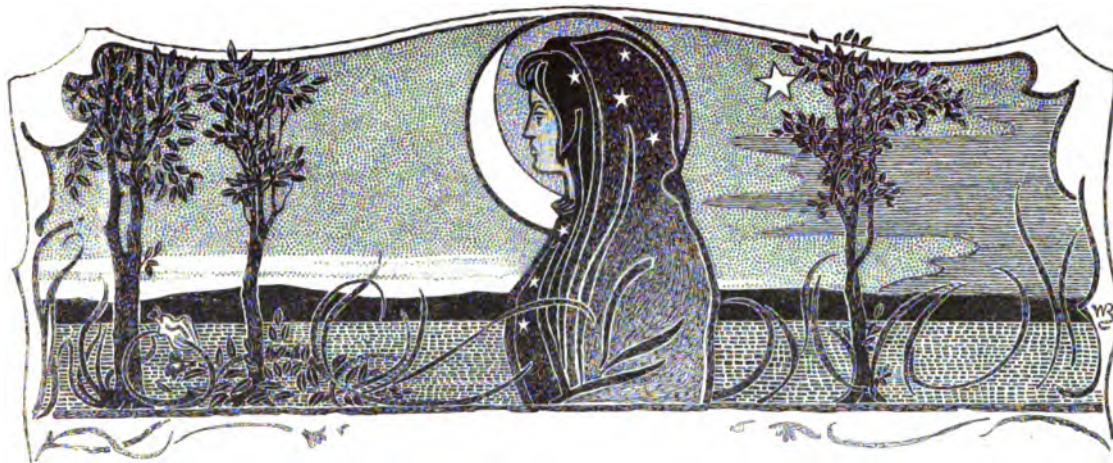
o - ver the moon, And the cow with the crum - pled horn, Met
one of our friends, A hur - rah for the whole dear group! Hur -



two cats of world-wide re-nown, And all start - ed off for town.
rah for the two good old cows, And each of the cir - cus troupe.

Night.

109



With great repose.

8:

Night comes to guard the sleep - ing earth, when
mind must go back to the past, and

day goes with the sun; . . She wears a robe with but - tons bright,—each
skip the years be - tween, . . And think how dark the earth was once, how

sil - ver star is one,— . . And o'er her head a shawl of lace (we
rare - ly lights were seen, . . . How, long a - go, the lit - tle towns had

call it Milk - y Way): . And so she stands, a sen - ti - nel, till
nev - er a - ny light, . . Save where the watch-men car - ried round their

sun brings back the day. Her
lan - terns ev - 'ry night; Then to the time when each man hung a



lan - tern by his door . . . And as the years went by, the lights she

cres.

cres.

Night.



saw grew more and more; . . . For

one by one the ships had lights that

shone a - cross the wave, And light-hous - es were

built up - on the shore, these ships to save. Then came the lo - co -

Night.

113

mo - tives with their head-lights, strong and clear, And search-lights too, with

streaming light they threw a - far and near. And as she thinks of all the chan-ges

rit.



from the first dim days, The earth Night looks up - on to - day must

cres.

Night.

rit. *mp*

al - most seem a - blaze! For first there was the tal - low dip, that

rit. *L.H.* *mp*



she could hard - ly see, . . And then came oil, and next came gas, then

Night.

115

cres.

e - lec - tric - i - ty; . . . But then, at last, I'm sure she thinks that

rit.

these are poor, each one, . . . As, look - ing the ho - ri - zon o'er, she

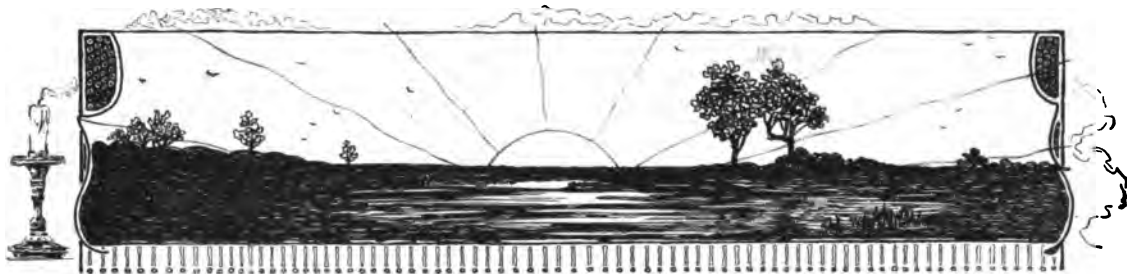
rit.

ff *Pause.* *p rit.*

sees the morning sun, The morn-ing sun! The morning sun. . .

slowly. *ff* *Pause. p rit.*

R.H. 3 4 5
1 5 3 2 1 4 2 1 2



Story of the House.



Tell the story simply.

mp

There once was a house in

W. Bobbitt

old - en time, That looked like a hole be-neath the hill; In -

The first system of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "old - en time, That looked like a hole be-neath the hill; In -".

deed, that is just what this house was, A cave, such as you may all see still.

The second system of the musical score. The vocal melody continues with the lyrics: "deed, that is just what this house was, A cave, such as you may all see still." The piano accompaniment provides harmonic support.

And there dwelt a fam - ily ma - ny years, A - lone, in a coun - try

The third system of the musical score. The key signature changes to two sharps (D major). The lyrics are: "And there dwelt a fam - ily ma - ny years, A - lone, in a coun - try".

stretch-ing wide, Though on - ly a fam - i - ly of bears. For

The fourth system of the musical score. The lyrics are: "stretch-ing wide, Though on - ly a fam - i - ly of bears. For". The system concludes with a final chord in the piano part.



years there was no one there be-side; And then, all at once, an -

oth - er house Ap - peared on the plain, and looked quite queer. There

first were some poles crossed at the top; Up - on these were stretched some skins of

This system of musical notation includes a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are written below the vocal line.

deer. And this was the house of In - di - ans. The smoke com-ing out told

This system continues the musical piece. The vocal line features a key signature change to D major (two sharps) for the phrase 'In - di - ans'. The piano accompaniment follows the same pattern. The lyrics are written below the vocal line.

of their fire; . . This house had a chim - ney and a door, Two

This system continues the musical piece. The vocal line features a key signature change to D major (two sharps). The piano accompaniment follows the same pattern. The lyrics are written below the vocal line.

things that the bears did not re - quire. But then came the first house

This system concludes the musical piece. The vocal line features a key signature change to D major (two sharps). The piano accompaniment follows the same pattern. The lyrics are written below the vocal line.

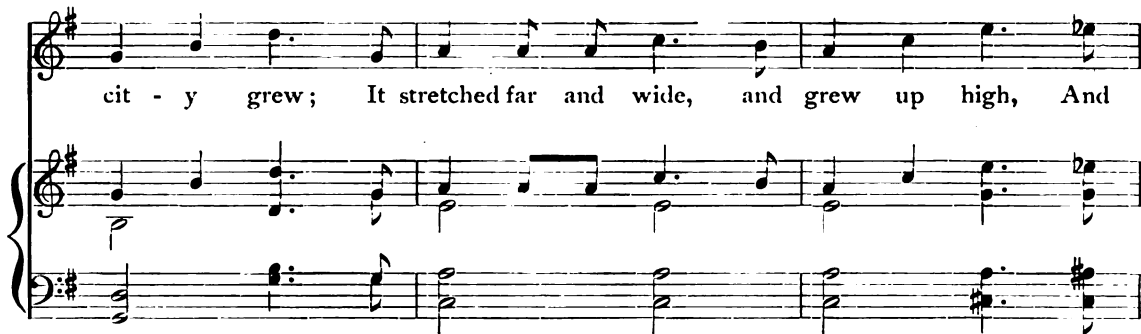
Story of the House.

white men built, And though ver - y rough - ly made of logs, It

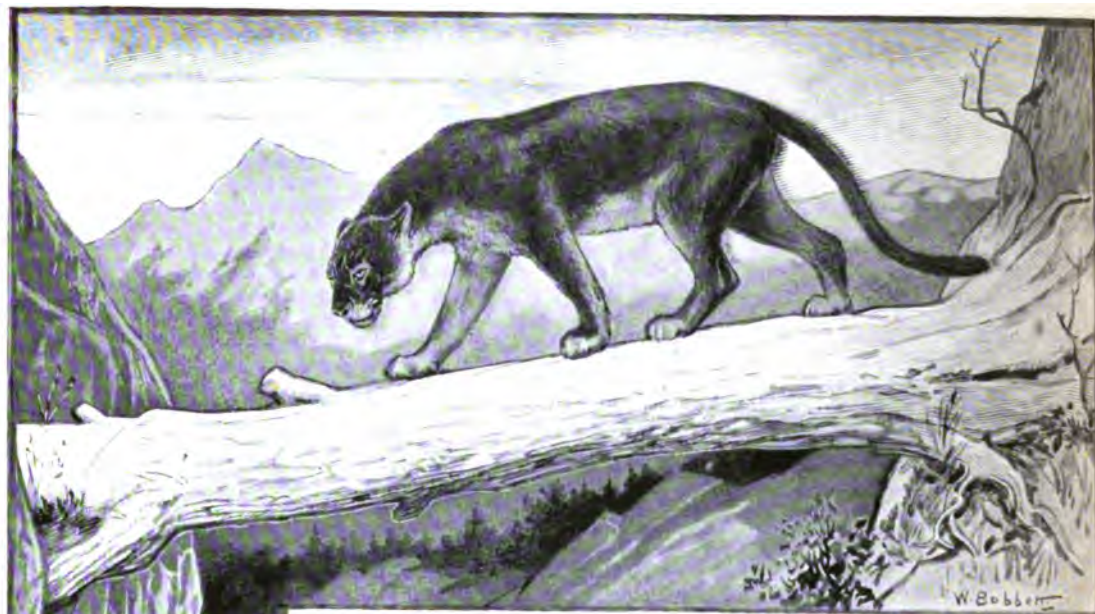


still was a house much more like ours, And sheltered the set - tler and his dogs. At

last, one by one, new hous - es came, Un - til, on the plain, a



Beginnings.



Quite fast.

mf

Searching for some

The musical score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Quite fast.' and the dynamic is 'mf' (mezzo-forte). The melody begins with a series of rests, followed by a sequence of eighth and sixteenth notes. The accompaniment consists of chords and single notes in the left hand. The phrase 'Searching for some' is written below the melody line.

sim - ple thing, Of - ten - times man works a - way, Pa - tient, plodding, yet in vain,

Dig - ging, delv - ing, ev - 'ry day. Yet the ver - y thing he seeks

Is per - haps be - fore his eyes, Made by Na - ture, long a - go,

When she built the arch - ing skies. From the cave has grown the house;

From the tree a - cross the stream, Grad - ual - ly through ma - ny years,

Grew the bridge of i - ron beam. Birds made mor - tar for their nests

Long be - fore we used it too. How the ice - floes and the logs Grew to

boats, I've told to you. . . Of the things in doubt just now,—Sub-ma-rine boats

that we wish, If we ev - er have at all, Must be cop - ied from the fish. . .

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two flats (B-flat major). The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and single notes.

Then the air - ship may come, too, Though its com - ing is de - ferred;

The second system continues the musical piece. The vocal line has a quarter rest before the lyrics. The piano accompaniment maintains the same rhythmic pattern as the first system, with a consistent eighth-note bass line.

But you'll find that if it comes, 'Twill be modeled on the bird.

The third system of music shows the vocal line ending with a quarter rest and a fermata. The piano accompaniment features a more complex texture with triplets and sixteenth notes in the treble, and chords with a moving bass line in the bass.

The fourth system shows the vocal line with a full rest for the first four measures, followed by a final phrase. The piano accompaniment continues with a similar texture, ending with a final chord and a fermata.

Beginnings.

Then the light-'ning in the clouds,—You must all re - mem - ber well

How to one man with a kite, Won-drous sto - ries it did tell.

An - i - mals in wild es - tate Know old Na - ture ver - y well,

Know, in fact, just what she means, Bet - ter than most men can tell.

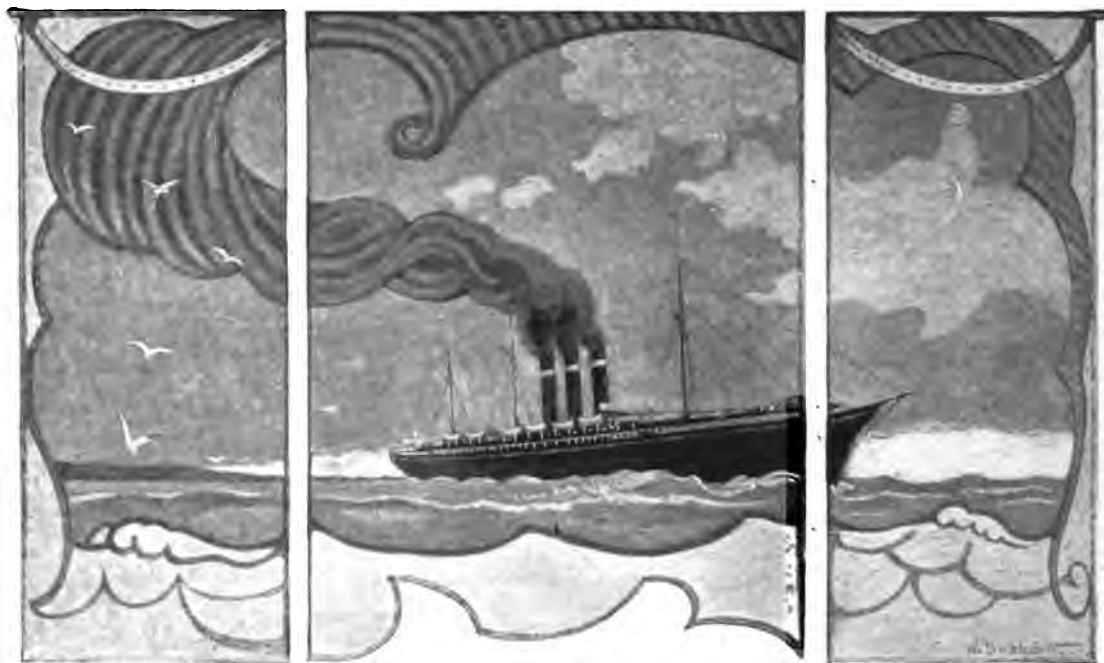
Would it not be well for us, If we too would learn to read

Nature's meanings ev - 'ry day, And ap - ply them to our need? Would you learn to

know her well, Dai - ly watch the lit - tle things, For, from small-est things of all,

She her mar-vels al-ways brings.

The Voyage.



As rapidly as possible. *mf*

The while we are sing-ing this morning song, A

mf *mf*

steam - ship is plow - ing her way a - long; As

The Voyage.

129

stead - i - ly on - ward she comes toward home, She

leaves far be - hind her a path of foam. 'Tis

six days or sev - en, per - haps 'tis more, Since

there by her wharf on old Eng - land's shore, The

cres.

The Voyage.

en - gi - neer's bell say - ing, "Go a - head!" The

The first system of the musical score for 'The Voyage.' It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line contains the lyrics 'en - gi - neer's bell say - ing, "Go a - head!" The'. The piano accompaniment consists of chords and single notes.

steam - er sailed out where the com - pass led, the com - pass

The second system of the musical score. The vocal line continues with 'steam - er sailed out where the com - pass led, the com - pass'. The piano accompaniment features a more active melody in the right hand, with a forte (*f*) dynamic marking above the final measure.

led. The

The third system of the musical score. The vocal line has a rest for 'led.' followed by 'The' in the next measure. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand. A mezzo-forte (*mf*) dynamic marking is present above the final measure of the vocal line and below the piano accompaniment.

gulls fol - lowed fast, but at last fell back, And

The fourth system of the musical score. The vocal line contains the lyrics 'gulls fol - lowed fast, but at last fell back, And'. The piano accompaniment continues with a melodic line in the right hand and chords in the left hand. A mezzo-forte (*mf*) dynamic marking is present below the piano accompaniment.

The Voyage.

131

left her a - lone on the steam - er - track That

runs 'cross the sea, with - out gates or stiles, A

rit.
bil - low - y path of three thou - sand miles. By
rit.

In time.
day and by night the twin screws have turned, And

The Voyage.

hun - dreds of tons of black coal were burned, While

The first system of the musical score for 'The Voyage'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time, with a melody of eighth and quarter notes. The piano accompaniment features a treble and bass staff with chords and moving lines.

some of the crew worked by night, some by day, To

The second system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment provides harmonic support with chords and moving lines in both staves.

cres.
keep the good steam - ship up - on her way, up -

cres.

The third system of the musical score. The vocal line includes a crescendo marking. The piano accompaniment also features a crescendo marking and continues with harmonic support.

on her way.

The fourth system of the musical score. The vocal line ends with a long note. The piano accompaniment continues with a rhythmic pattern of eighth notes in the treble staff and sustained chords in the bass staff.

The Voyage.

133

mf

And

mf

on - ly when run - ning through banks of fog, Have

de - creas - ing fig - ures shown on the log. . . .

Light - hous - es, bell - buoys, and things of that sort, Have

The Voyage.

rit.

all helped to guide the big ship to port. And

rit.

In time.

then, as the sea - gulls fly out from shore, The

In time.

ship knows she's near - ing the land once more; She

cres. to end.

sig - nals a pi - lot, and so, at last, Her

cres. to end.

The Voyage.

135

rit.

voy-age is end-ed, her dan-gers past, her dan - - gers

rit.

Musical score for 'The Voyage.' The first system features a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics 'voy-age is end-ed, her dan-gers past, her dan - - gers' are written below the notes. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The piano part includes chords and moving lines, with a 'rit.' (ritardando) marking above the first staff.

past.

Continuation of the musical score. The vocal line continues with a long note followed by a dotted line. The piano accompaniment continues with chords and moving lines, ending with a double bar line.

Old Families.



Briskly. *mf*

Old families, old families,

f *mf*

Old Families.

137

let us think a-while; See if we can name a few of whom you all have heard.

The first system of music features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "let us think a-while; See if we can name a few of whom you all have heard."

Old fam-ilies, old families, not for rank nor style, But each name, for work well done, is

The second system continues the melody and accompaniment. It includes a *rit.* (ritardando) marking above the vocal line and below the piano line. The lyrics are: "Old fam-ilies, old families, not for rank nor style, But each name, for work well done, is"

now a household word. When you turn a but-ton and pro-duce a blaze of light,

The third system continues the piece. It includes a *mp In time.* (moderato piano, in time) marking above the vocal line and below the piano line. The lyrics are: "now a household word. When you turn a but-ton and pro-duce a blaze of light,"

Don't for-get that it is grand-son to old Tal-low Dip,

The fourth system concludes the piece. The lyrics are: "Don't for-get that it is grand-son to old Tal-low Dip,"

And that he was al - so grand - pa to its cous - in, Gas,

Which we light with match - es at a lit - tle la - .va tip.

Then the match - es al - so of an an - cient fam - ily are,

For the Flints they came from lived in al - most ev - 'ry place;

In the old - en time they all were ben - e - fac - tors, too,

The first system of the musical score for 'Old Families.' It consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with a melody that is mostly eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often using chords. The lyrics are 'In the old - en time they all were ben - e - fac - tors, too,'.

Giv - ing grate - ful serv - ice to the ear - ly hu - man race.

The second system of the musical score. The vocal line continues with the lyrics 'Giv - ing grate - ful serv - ice to the ear - ly hu - man race.' There are 'rit.' (ritardando) markings above the vocal line and below the piano accompaniment. The piano accompaniment includes some chords marked with 'x'.

Old fam-ilies, old fam-ilies, let us think a - while; See if we can name a few of

The third system of the musical score. It begins with a 'mf In time.' marking. The vocal line has the lyrics 'Old fam-ilies, old fam-ilies, let us think a - while; See if we can name a few of'. The piano accompaniment also has a 'mf In time.' marking.

whom you all have heard. Old fam-ilies, old fam-ilies, Not for rank nor style,

The fourth system of the musical score. The vocal line continues with the lyrics 'whom you all have heard. Old fam-ilies, old fam-ilies, Not for rank nor style,'. The piano accompaniment continues with its characteristic eighth-note bass line and chordal accompaniment.

Old Families.

rit.

But each name, for work well done, is now a house - hold word.

rit.

mp In time.

When you watch the fire at home, or hear it soft - ly sing,

mp In time.

It will tell a - bout its fam - ily, too, if you will hark;

In - dians made a spark by rub - bing sticks to - geth - er well,

And the fire's great-grand - pa was the ver - y small - est Spark;

But this fam - ily has a branch that goes still far - ther back,

And the old - est mem - ber of it, too, we each one know;

For the Coal branch of the fam - ily start - ed when the sun

Old Families.

rit.
First stored heat deep down in earth, that coal mines there might grow.

rit.

mf
Old fam-ilies, old fam-ilies, fam-ilies worth the while; Here you see we have a few of

mf

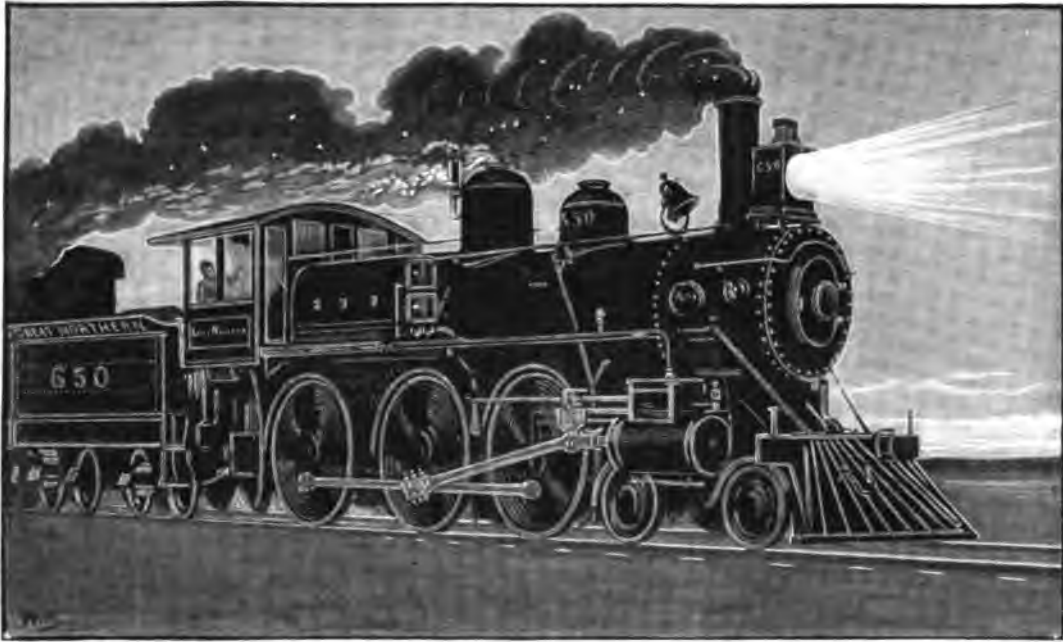
whom we all have heard; Old fam-ilies, old fam-ilies, not for rank nor style,

rit.
But each one, for work well done, is now a house - hold word.

rit.

The Engineer.

143



With repressed force. *mp*

The

mf, *cres.* *mp*

cars are stand - ing on the track, and ev - 'ry seat is full; The

The Engineer.

rest - less en - gine stands and waits the heav - y train to pull; The

The first system of musical notation for 'The Engineer'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. The lyrics are 'rest - less en - gine stands and waits the heav - y train to pull; The'. The piano accompaniment features a simple harmonic accompaniment with chords and single notes.

en - gi - neer takes one last look, to see that all is right, Then

The second system of musical notation. The vocal line continues with the lyrics 'en - gi - neer takes one last look, to see that all is right, Then'. The piano accompaniment continues with harmonic support.

off they go, the en - gine pull - ing out with all her might. The

The third system of musical notation. The vocal line continues with the lyrics 'off they go, the en - gine pull - ing out with all her might. The'. The piano accompaniment continues with harmonic support.

bell rings out right mer - ri - ly, the whis - tle calls, "Oh, hear, We're

The fourth system of musical notation. The vocal line continues with the lyrics 'bell rings out right mer - ri - ly, the whis - tle calls, "Oh, hear, We're'. The piano accompaniment continues with harmonic support.

The Engineer.

145

com - ing on with fear - ful speed, so keep the track quite clear!" And

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are written below the vocal staff.

one brave man, with watch - ful eyes, with stead - y hand and arm, Will

This system contains the next two staves of music. It includes the instruction *rit.* (ritardando) above the vocal staff and below the piano staff. The lyrics continue below the vocal staff.

guard a thou - sand lives, or die to save those lives from harm.

This system contains the next two staves of music. It includes the instruction *cres.* (crescendo) above the vocal staff and below the piano staff, and *In time.* (ad libitum) above the vocal staff and below the piano staff. The lyrics continue below the vocal staff.

He

This system contains the final two staves of music on the page. It includes the instruction *mp* (mezzo-piano) above the vocal staff and below the piano staff. The lyrics continue below the vocal staff.

The Engineer.

leans from out his win - dow so that he can see and hear, If

The first system of musical notation for 'The Engineer'. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics 'leans from out his win - dow so that he can see and hear, If'. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand.

a - ny-thing is wrong he knows at once the sound is queer; Through

The second system of musical notation. The vocal line continues with the lyrics 'a - ny-thing is wrong he knows at once the sound is queer; Through'. The piano accompaniment continues with the same melodic and harmonic patterns.

tun - nels, or through cuts, he knows just what the sound should be, And

The third system of musical notation. The vocal line contains the lyrics 'tun - nels, or through cuts, he knows just what the sound should be, And'. The piano accompaniment continues.

so at night he knows he's right, though he can bare - ly see. With

The fourth system of musical notation. The vocal line contains the lyrics 'so at night he knows he's right, though he can bare - ly see. With'. The piano accompaniment continues. The system ends with a double bar line and a key signature change to two sharps (D major).

The Engineer.

147

hand up - on the throt - tle, and his eyes up - on the line, He

takes re-spon - si - bil - i - ty with cour - age that is fine. Yet

rit.
when the jour - ney's end - ed and the en - gine stops to rest, He's

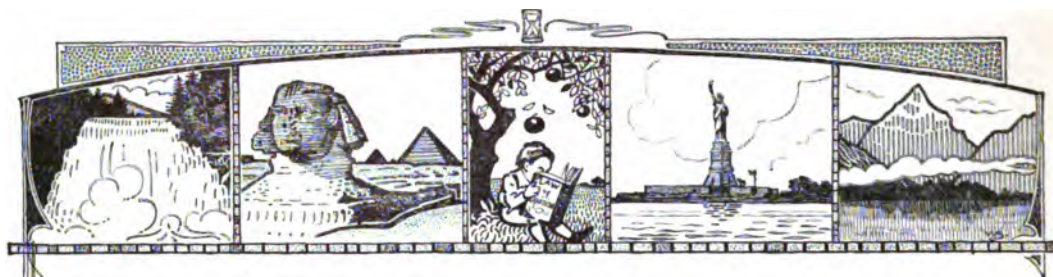
rit.

cres.
just a simple man, who's tried to do his ver - y best.

In time.

cres.

Old Gravitation.

*In jovial manner.*

Of ma - ny gi - ants in the world, of
ev - 'ry time and na - tion, I think the great - est of them all is

Old Gravitation.

149

big old Grav - i - ta - tion; He holds the moun - tain in its place, for

else it would be whirl - ing Far off in space, at fear - ful pace, be -

cause of earth's fast twirl - ing. *mp* If

he can do such things as that, of course 'tis not sur - pris - ing That

Old Gravitation.

men, and hous - es, too, in fact, by him are kept from ris - ing, And

cres. on some wind that comes a - long, when we have storm - y weath - er, From

go - ing off up to the clouds, just like a lit - tle feath - er.

mp So

mp So

Old Gravitation.

151

day by day he works a-way, and nev-er once is la-zy, For

well he knows that but for him the world would soon look cra-zy, With

all things on it roll-ing round be-cause of old earth's mo-tion, And

all the peo-ple throw-na-bout in com-i-cal com-mo-tion.

cres.

mf We do not know just how he looks, nor

mf can we see . . . this gi - ant, But

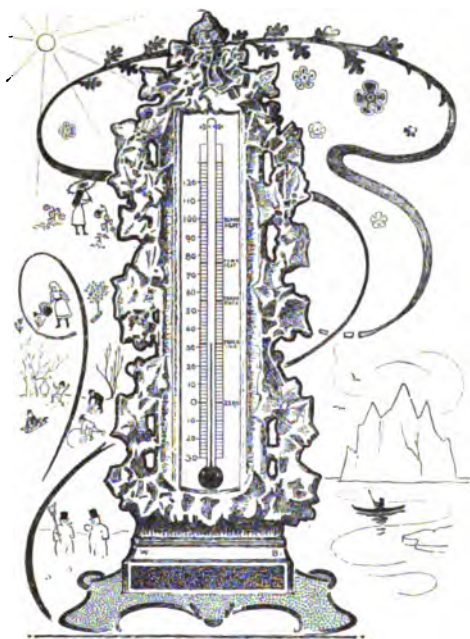
Book II.

this we know, that all things here are to his will most pli - ant, And
 aft - er all, we're ver - y glad, for we should soon be cry - ing, If
 ev - 'ry day we feared that we should have to take to fly - ing.



The Thermometer.

As rapidly as possible.



then a - gain there are times when he

disappears, Or rolls himself in-to a lit-tle



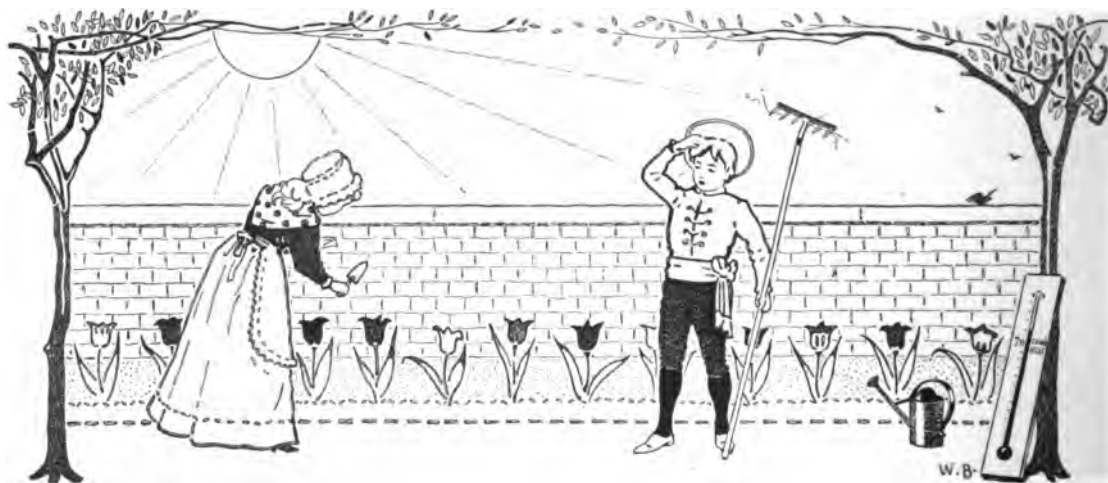
ball. He has a lad - der stand - ing just be - hind his house, And

dai - ly climbs it as for ex - er - cise; And while he seems to have no pur-
pose

The Thermometer.

in this trick, It real - ly is un - u - su - al - ly wise. When -

ev - er it is ver - y hot, he climbs up high, As



The Thermometer.

157

if, when tall, he'd get more of the breeze; But when 'tis cold, he quick-ly grows quite

short a - gain, As if in that way he'd have less to freeze.

So

those of us who watch him, as from day to day He

The Thermometer.

chan-ges from a short man to a tall, Have learned to know just why it is that

The first system of musical notation for 'The Thermometer'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The piano accompaniment is in the same key and time, with a grand staff (treble and bass clefs). The lyrics 'chan-ges from a short man to a tall, Have learned to know just why it is that' are written below the vocal line.

he does so, And how to take ad - van - tage of it

The second system of musical notation. The vocal line continues with the lyrics 'he does so, And how to take ad - van - tage of it'. The piano accompaniment continues with the same melodic and harmonic structure.

all. We mark up - on the lad - der signs, and

The third system of musical notation. The vocal line begins with a fermata over the word 'all.' followed by the lyrics 'We mark up - on the lad - der signs, and'. The piano accompaniment continues.

fig - ures, too, That plain - ly show de - grees of heat and

The fourth system of musical notation. The vocal line continues with the lyrics 'fig - ures, too, That plain - ly show de - grees of heat and'. The piano accompaniment concludes the system.

The Thermometer.

159

